VOGUE

incorporating **VANITY FAIR**



PARIS OPENINGS.I

SPRING SHOPPING

MARCH 1, 1936

PRICE 35 CENTS

V O © THE CONDÉ NAST PUBLICATIONS, INC.

Accent

ON ACCENTS



HAVE you noticed? Towel designs for 1936 are distinctly smarter, but subtly so. Their pleasing newness is obvious, yes—but the interesting causes and reasons are not.

Here's the inside story—style changes in towels are not radical. The advance is in details, refinements, accents. Tailored patterns are best, with the novelty all in a rope-twist in the border or a fine black stripe . . . or some such small but significant touch. Restraint is in order.

Yet the difference is great (to the seeing eye). For instance, on this page we wave a number of suave new towels, all distinguished by a single detail or *accent* of dark tone, with white, against soft solid color.

Naturally, to give an accent a chance, the background colors have to be good and the balance has to be perfect. Just so much white, here and here, plus so much black—there, that's just it! The new idea is simple, of course, but we've shown our results to a good many artists, and they all say they're ART. So why shouldn't you!



Of course, Cannon towel designs run the rest of the range, from plain white to all beflowered color. But we did think you'd like to hear tell of our own private convictions on top-high style. And we do think you'll be searching the stores soon for some of our new *accent* modes. Because you're smart too. . . . Cannon Mills, Inc., New York City.

• • •

On this page: Six typical Cannon towels with 1936 accents of black and other deep tones. The prices for these, in bath towel size, run from 49c to $1. . . . Other new and useful inventions by Cannon cost 29c to $1.50 apiece.



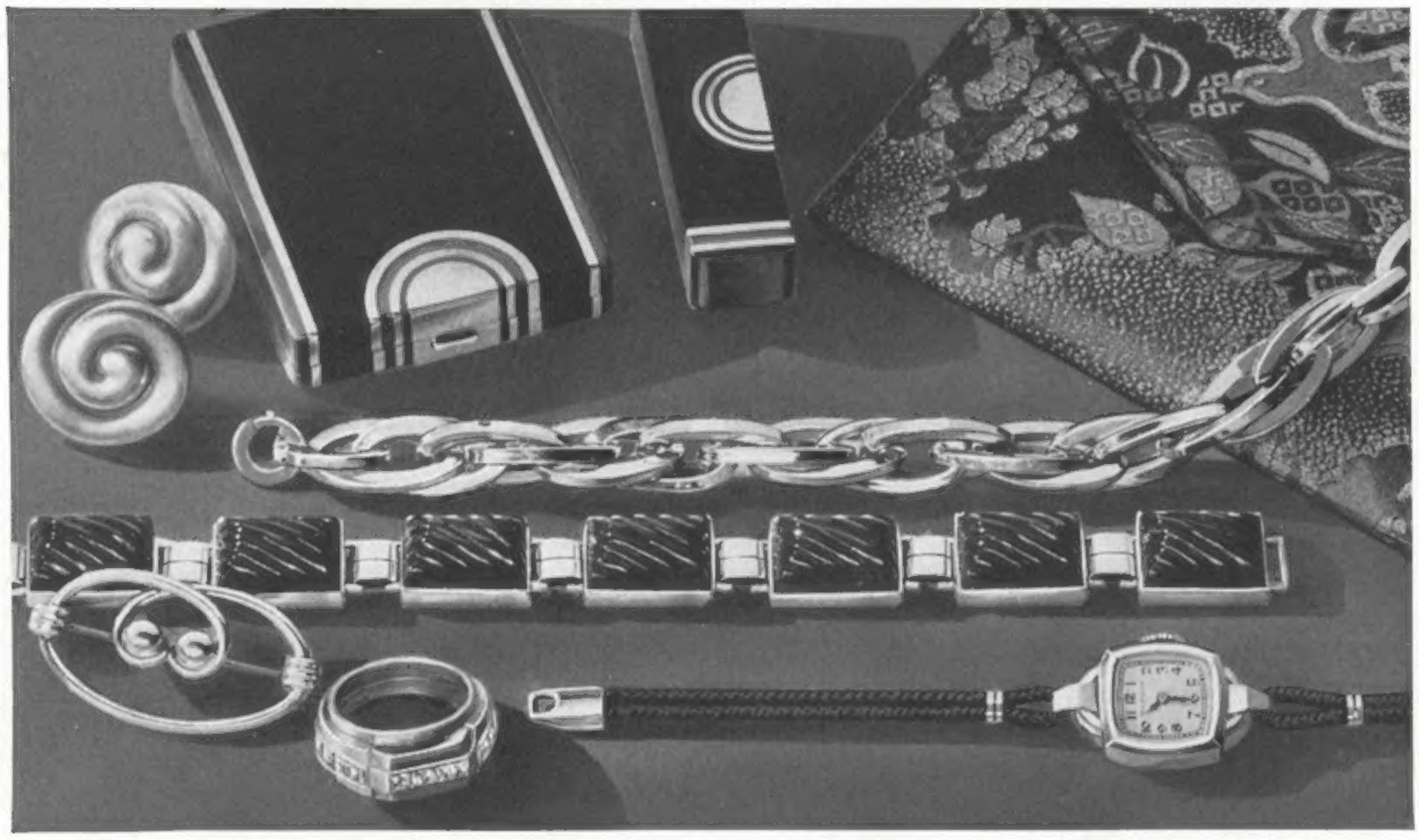


Cannon Towel Talks NO. 10

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37TH STREET, NEW YORK



GOLD JEWELRY, EARRINGS $33 THE PAIR, LINK BRACELET $75, BRACELET SET WITH CARNELIANS $82, BROOCH $19, WRIST WATCH $70; GOLD, PLATINUM AND DIAMOND RING $340; BROCADE PURSE $6.50; VANITY CASE OF STERLING SILVER WITH GOLD AND LACQUER $50, LIPSTICK $27, CIGARETTE CASE TO MATCH, NOT ILLUSTRATED, $72

MODERATELY PRICED MERCHANDISE OF TRADITIONALLY FINE QUALITY

MAIL INQUIRIES RECEIVE PROMPT ATTENTION



SOUS LE VENT

GUERLAIN

PARFUMEUR, PARIS

VOGUE
March 1st, 1936

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Vol. 87 No. 5
Whole No. 1527



The GIBSON GIRL SUIT

IN ENGLISH TWEED

There's no denying that it's a suit Spring. This season, however, the smartest suits are no longer mannish and "boardy", but achieve a new degree of flattery through soft detail. The mode turns back. Femininity is smart again. And Best's presents, for the Gibson Girl of 1936, this suit of well-tailored English tweeds.

49.95

Sizes 12 to 18

The impeccable workmanship, the nubby brown and white tweed, are worthy of envy from your men friends; but the moulded fit of the jacket, the well-defined waistline, and the pert little peplum, are feminine and flattering to the nth degree. Wear it with a Gibson Girl sailor, or a jaunty Gay Nineties hat with a bird pointing skyward.

Mail Orders Filled.

BEST & CO.

Fifth Avenue at 35th Street

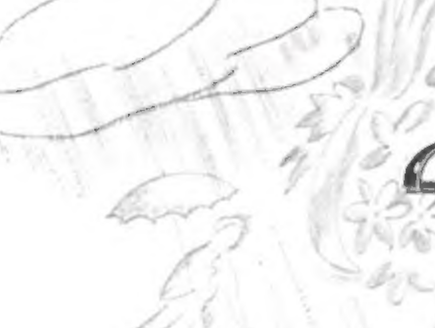
What is dark with lights all over?



Blue, Brown, Black Patent-Leather

Dark patent leather shoes... with beams of light to pick up jewels, to reflect the shimmer of satins, to shine where the costume itself may be dull. Designed by Delman with inimitable artistry and workmanship...entirely bench-made.

. . . . . **Diamond Patent Leather** by A. C. Lawrence Leather Co., selected by Delman for Spring.



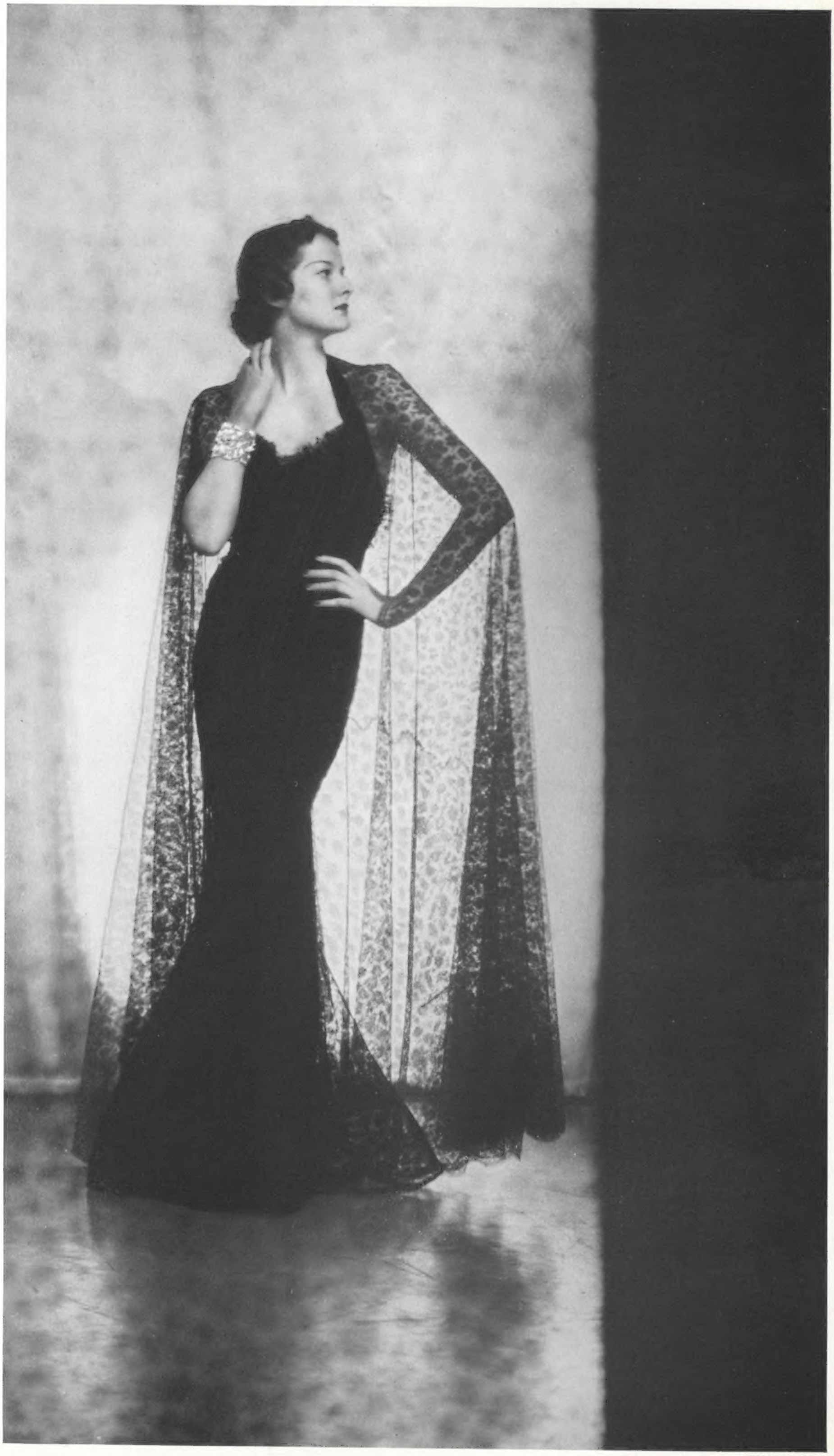




DELMAN

The SAKS-FIFTH AVENUE Shops in New York, Chicago, Philadelphia, Pittsburgh, Milwaukee, Miami, Palm Beach, West End, Hempstead, Southampton, Newport, Westbury, L. I. • CALIFORNIA Huggins, Los Angeles; Huggins, Pasadena; Ransohoffs, San Francisco; Sommer & Kaufmann, San Francisco COLORADO Denver Dry Goods Company, Denver • INDIANA L. S. Ayres & Co. Inc., Indianapolis KENTUCKY Baynham Shoe Co., Lexington; Baynham Shoe Co., Louisville • MASSACHUSETTS C. Crawford Hollidge Ltd., Boston • MICHIGAN Sax-Kay, Detroit • MINNESOTA Roy H. Bjorkman, Inc., Minneapolis • MISSOURI Famous-Barr Co., St. Louis; Scruggs-Vandervoort-Barney, St. Louis; Harzfeld's, Kansas City • NEW YORK Sibley, Lindsay & Curr Co., Rochester • OHIO The Higbee Co., Cleveland • OKLAHOMA Kerr Dry Goods Co., Oklahoma City; Brown-Dunkin Co., Tulsa TEXAS Neiman-Marcus Co., Dallas; Popular Dry Goods Company, El Paso; Sakowitz Bros., Houston WASHINGTON Harry Perkins, Inc., Seattle • WASHINGTON, D. C. Julius Garfinckel & Company

Lace mantilla
lowered to the shoulders
casts its romantic shadow
over nights to come.
An original, featuring
modern pride in figure,
made of black Chantilly lace
such as Doña Narcisa wore
in her Goya portrait.



ON THE PLAZA • NEW YORK
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET

PRINCE—PAAL



ARTHUR O'NEILL

Bonwit Teller

FIFTH AVENUE AT
FIFTY SIXTH STREET
NEW YORK

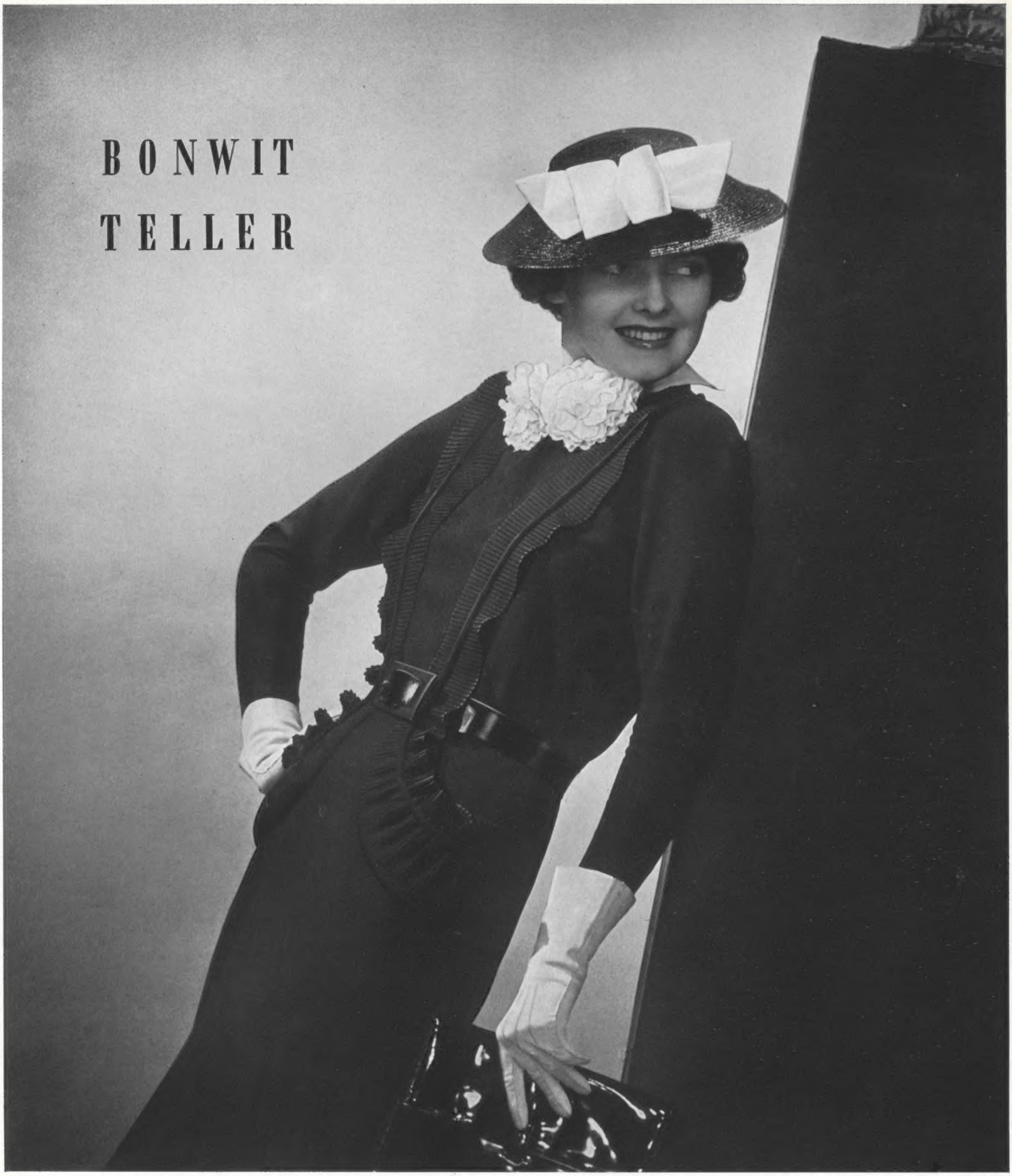


Late entry and dark horse in a tailored suit season . . . *Botany Brown Covert* with mimosa accessories. The fabric is a classic worsted that drapes superbly. Here you have it in link-button style with attached linen gilet. Sizes 12 to 20. Or in a braid-bound morning suit that can be had in women's and misses' sizes. Both suits also in navy or oxford. 45.

Botany Worsteds

BOTANY WORSTED MILLS, PASSAIC, N. J., NEW YORK SHOWROOMS, 1450 BROADWAY

BONWIT TELLER



Arthur O'Neill

Dianthus—named for the cluster of white piqué carnations high under the chin. An exclusive Bonwit Teller dress—marked apart by the beautiful simplicity and the symmetry of its design. Only a very good dress could do so much for you—in a thoroughly unobtrusive way. Chic, hard-finish sheer with pleatings that indicate straight shoulders tapering to a slim, young waist. Black, navy, gray. In sizes 10 to 20. 45.00 With it—*Shining Lights*—black lacquered matelot with white piqué, 15.50 Soft patent envelope bag to match belt, 10.50

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK





MILGRIM

THE SALYMIL SHOP
NEW YORK...CLEVELAND
MIAM BEACH...DETROIT





SLEEK RAYON JERSEY

The most individual thing in this jersey year is rayon jersey. Its sculptural beauty—gliding glory to the figure—"feel" of cool, good grooming are born of fine Du Pont Rayon yarns. "Ladyskin" by S. Fromm belongs to town, country, and the glamour of night. Sport dress—in powder blue with navy and white or white with navy and emerald, $29.75. Town suit—navy with flame or gray with russet. $39.75. Evening gown—chartreuse with emerald or gray with chartreuse, $39.75. Sizes 12 to 20.

DU PONT RAYON YARN

DUPONT RAYON
REG. U.S. PAT. OFF.



SPRING SPRIGHTLINESS IN A TAILLEUR FROCK OF SHADOW-CHECK CREPE WITH FRILLY LINGERIE . . OR BLOSSOM PRINT . . 75.00


Martha Weathered
CHICAGO
CAMERA, INC.



Significant Suits...

blazoning forth the chic of vital jacket lines, arrogant revers, shoulders that stop discreetly short of the bizarre. The town cutaway (left), fastening with a single link button over a straight highwaisted skirt and a gilet of imported piqué. In imported men's wear mixture, 49.75 With matching topcoat, velvet collared, 98.50. The box coat town suit (foreground), with velvet binding. In Forstmann tweed mixture, 59.75 The "English Rag" suit (right), magnificently stitched as to jacket and gored as to skirt. Imported monotone tweed, 49.75

Man-tailored Truhu shirt, 7.95

Town Suits – Third Floor

Country Suits – Fifth Floor

Lord & Taylor

Fifth Avenue at 38th Street

The Dress of the Month

IN ILENE CREPE OF "ACELE"



THE LUXURY YARN OF FASHION

DUPONT RAYON

ACELE

SEE PAGE 144 FOR THE NAMES OF SOME OF THE CITIES WHERE THIS ENSEMBLE MAY BE OBTAINED



The New TWEED *Classics*

for town and country wear. Bold enough, but not exaggerated in their shoulders . . . the short jacket and this year's new single-breasted reefer sharing equal honors.

Left — From Scotland came the soft monotone tweed for this adaptation of a Schiaparelli. Gray, navy blue, black — with silk lined jacket . . **$39.75**

Right — the Reefer Suit . . . its fitted coat fully lined with crepe de chine. Black-gray-and-white, rose-navy-and-white, or brown-tan-and-white **$49.75**

Sizes 12 to 18

Only at

JOHN WANAMAKER

In Philadelphia: One Broad Street

In New York: Wanamaker Place, Broadway at Ninth Street



•

Sir Christopher possesses outstanding style distinction . . . massive but graceful proportions; rich, handsome carving. It is well named, both in tradition and inspiration . . . a design of the ages and of the age.

PRO PATRIA

Sir Christopher

The genius of the High Renaissance in England found its foremost medium of expression in the work of Sir Christopher Wren and Grinling Gibbons. The majesty of the creations of these two masters serves as the inspiration for this magnificent new sterling silver pattern now presented by . . . WALLACE SILVERSMITHS, WALLINGFORD, CONN. *Send for price list and more detailed description.*



AT THE PIERRE FORBATH & REJANE

Henri Bendel inc

Rendezvous . . . for important occasions, when perfection alone will do. Poised, distinguished, it is also fresh, young. Designed by Henri Bendel for immediate wear.

TEN WEST FIFTY-SEVENTH STREET ⚜ NEW YORK



CAROLYN Modes are sold exclusively **in New York by ARNOLD CONSTABLE CO. . . in Philadelphia by THE BLUM STORE;** RICH'S, Atlanta; SCHLEISNER CO., Baltimore; BURGER-PHILLIPS CO., Birmingham; THE MABLEY & CAREW CO., Cincinnati; THE FASHION CO., Columbus; A. HARRIS & CO., Dallas; POPULAR DRY GOODS CO., El Paso; FOLEY BROS. DRY GOODS CO., Houston; PFEIFER BROS., Little Rock; JOHN A. BROWN CO., Oklahoma City; HALE BROS., San Francisco, San Jose, Sacramento; AUERBACH CO., Inc., Salt Lake City; BEST'S APPAREL, Inc., Seattle; FORBES & WALLACE, Springfield; CROSBY BROS. CO., Topeka; BROWN-DUNKIN CO., Tulsa; THE HECHT CO., Washington, D. C., and in 62 other stores from coast to coast.

For the name of the store in your city that carries them write NATIONAL MODES INC., 128 West 31st Street, New York City

★MACY'S backs the BOX COAT and the BOX COAT SUIT

A good thing like this coat works both ways, as a suit (with contrasting or matching skirt) and as Spring Topcoat-to-your-wardrobe-in-general. Very sensibly, Macy's will sell it to you either way. The suit coat has all the virtues of the topcoat. Boxy cut. Fly front. Back vent. English draped shoulder, padded to a perfect breadth. Hand-tailoring which, if you didn't know Macy's, would make you murmur, "Bond Street." And the choice of fabrics and colors is extra wide *even* for Macy's.

Suit and Coat Departments and Debutante Shop—Third Floor.

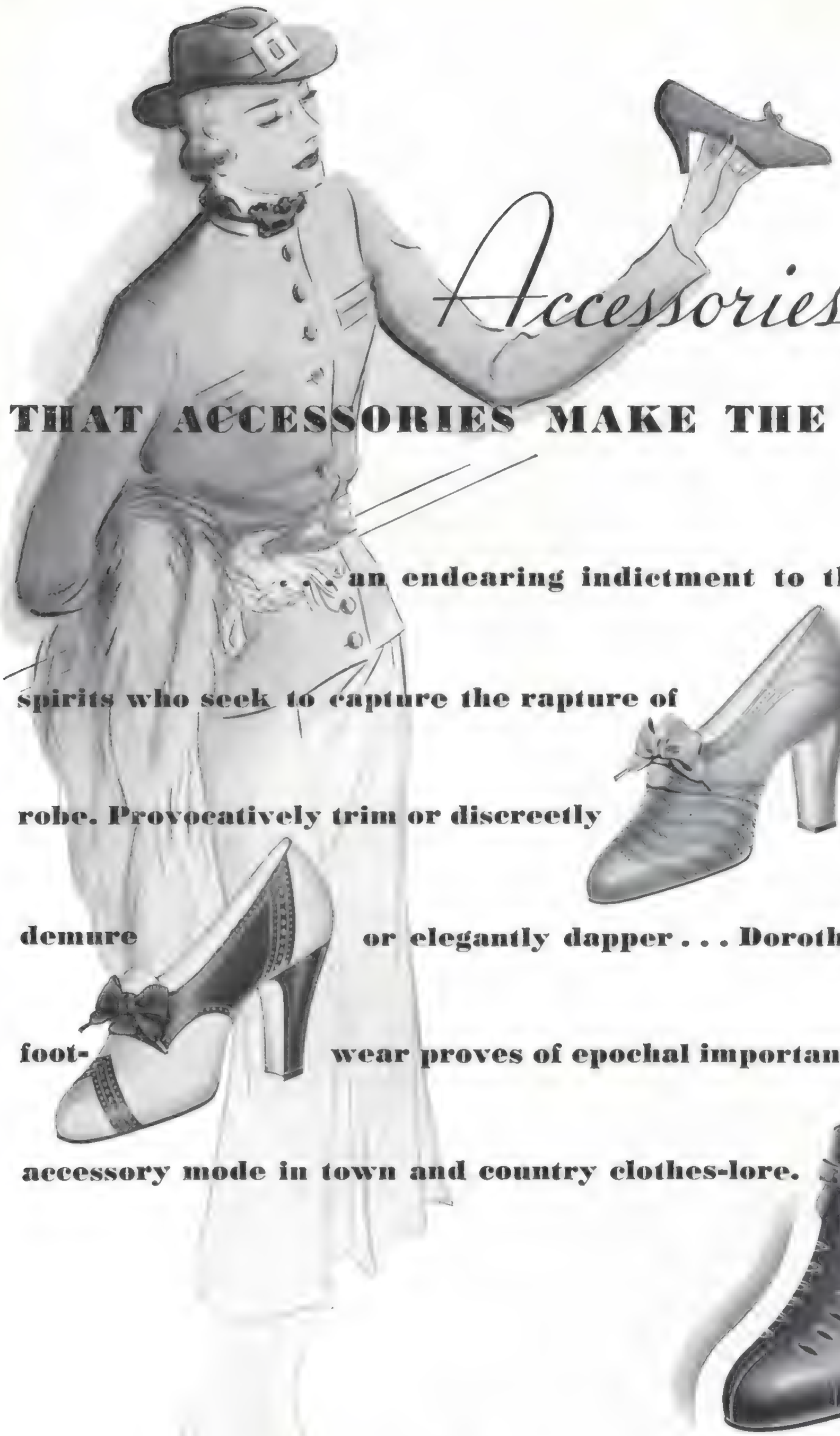


THE COAT, in menswear, sharkskin, flannel or monotone tweed. Sizes 12 to 20. Macy's low cash price, **36.75**

THE SUIT, monotone tweed, clay coat and black skirt, beige coat and navy skirt, or solid gray. 12 to 18 and 11 to 17. Macy's low cash price—**44.75**

(Accessories from the Accessory Shop)

34th ST. & BROADWAY, N. Y. ★



Accessories TO THE FACT THAT ACCESSORIES MAKE THE COSTUME

. . . an endearing indictment to those blithe spirits who seek to capture the rapture of a sprightly spring wardrobe. Provocatively trim or discreetly swagger . . . . flagrantly demure or elegantly dapper . . . Dorothy Dodd's new costume-type foot-wear proves of epochal importance to the colorful accessory mode in town and country clothes-lore.

Dorothy Dodd

REG. U.S.PAT. OFF.

FAULTLESS FITTING FOOTWEAR

DOROTHY DODD SHOE COMPANY, ST. LOUIS • Division of International Shoe Company

FROM
THE COAT OF A
COSSACK GENERAL



. . . molyneux
evolved this
navy tweed reefer.
bloomingdale's
perfect twin copy 59.95
sizes 12 to 18

Bloomingdale . . . new york



If you are an idealist,— here you are . . . be impeccably clad from dawn to dark,— in an ASTOC Blouse or Dress.*

In a jiffy you can slip the ascot off and flaunt a tiny bow under your chin if you like! And the Duplan fabric is news, too,—it is "Good News" woven with SERACETA, so you can be sure that it is Crown Tested Quality, officially approved for wearing satisfaction.

BONWIT TELLER, New York; BLUM'S VOGUE, Chicago; BONWIT TELLER, Phila., C. CRAWFORD HOLLIDGE, Boston; NEIMAN-MARCUS, Dallas; J. W. ROBINSON, Los Angeles

* Astoc Sportswear LICENSORS UNDER THE BASIC PAT. NO. 1956488

"A FABRIC CREATED OF CROWN RAYON...IT'S TESTED!"

The carefree mood of

CALIFORNIA

interpreted by Robinsons'

CASUALLY smart, deftly debonair, clothes from Robinson's hint of tomorrow's Paris showings. . . Suggest subtly, in spirited line and color, the glamorous life that is traditionally Californian. Robinson's, itself, is a part of this tradition . . an institution grown to prominence in serving the versatile woman of California whose widely varied activities demand appropriate clothes.



HURRELL

J. W. Robinson Co.

Los Angeles



Happy Landing! **Happy Standing!**

No Such Luck if Shoes Keep You

Two feet from happiness

EAST, WEST, NORTH, SOUTH—everywhere this friend-to-friend advice flies 'round: Get into Naturalizers and get more out of life.

• How can shoes so glamorous-looking *feel* so good? Only Naturalizers are fashioned on the famous Plus-Fit lasts! Meaning what? These scientific lasts, based on the findings of 89,732 X-Ray *foot-action* studies, conform to your feet as no others have done before. Naturalizers fit your feet when you're *on* your feet!

• Write today for Catalog of Spring Styles and name of nearest dealer. Blue Ribbon Shoemakers, St. Louis, Missouri.





Plus-Fit
LASTS conform to the *bones within* as well as the *foot itself.*



Naturalizer Shoes

WIDTHS AAAAA TO EEE • SIZES 3 TO 11

SIX OF AMERICA'S

LEADING

SPECIALTY STORES

JOINTLY

PRESENT . .



THE CASUAL SUIT, a three-piece costume in angora camel hair; king tan with zodiac brown; light grey with darker grey; zenith rose with navy **$59.50**

THE DRESSMAKER SUIT, a one-piece dress with matching jacket, in misted navy or beige with beige fox trimmed with grey fox; in **$98.50**

EXCLUSIVE WITH THESE SIX STORES

IN THESE SIX MAJOR CITIES

BERGER'S
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DEWEES
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KANSAS CITY

HIMELHOCH'S
DETROIT

LINDNER'S
CLEVELAND

SLATTERY'S
BOSTON

THE CASUAL SUIT

THE DRESSMAKER SUIT

• Casual, swagger, the topcoat suit for a windblown morning is new in its fabric of angora camel hair, new in its contrast of light against dark.

• Slim, sophisticated, the formal suit blends a soft frame of fox with a sheer, misted woolen.

• Two suits were *never* so different. But each one, outstanding of its type, sums up a *whole* fashion picture. . . . And they *both* belong in *your* picture for Spring.

Look what's happened to Utility Coats!

THEY'RE GAY... GLAMOROUS... SMARTLY STYLED



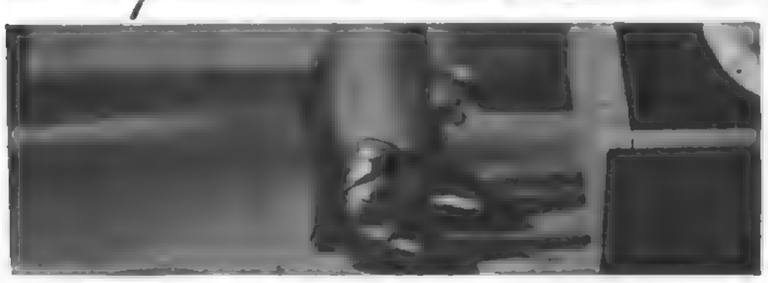
Look glamorous **WHILE MARKETING**

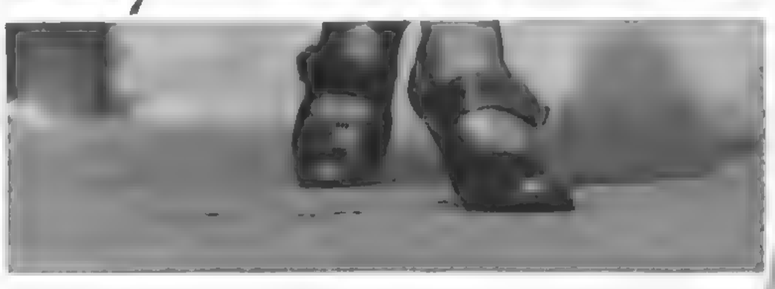


Look glamorous **WHILE STROLLING**



Look glamorous **WHILE MOTORING**







Fashion plates? Yes . . . but not idle ones! Highly styled, grand looking coats designed for the things *you* do and the places *you* go! Soft, shadowy plaids, large or small; beautifully balanced checks in brave new tones; interesting weaves in heavenly hues. All with woven-on plaid backs that insure extra long wear without extra weight. Tailored like costly custom-mades, in a thrilling variety of important new styles. And the KRAGSHIRE prices remain irresistibly low!

Sleeves and yoke lined with EARL-GLO—*the Aristocrat of Linings*

Every well-equipped community has a shop featuring Kragshires. If in doubt, write us for nearest address.

SIEGEL BROTHERS, 500 SEVENTH AVENUE, NEW YORK CITY



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Kayser Fashion Pre-views

To meet the shorter skirt situation—we suggest Fit-All-Top* Stockings!



WILLIAM RITTER

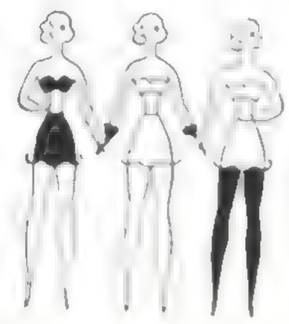
● Now that skirts are shorter—woe to the woman who is careless about the fit of her stockings! Kayser has the fashionable answer—Fit-All-Top. A stocking with a special two-way stretch which clings and gives exactly as needed, for every size leg. Grand for looks, perfect for wear! Tall girls, plump girls—*all* girls can keep neat as a bandbox with Fit-All-Top stockings! They're exclusive with Kayser.

● For navy blue or reddish costumes, try one of the new coppery tones—"Allure" or "Glamour" or "Caprice." For lighter clothes, or for evening, there's "Caress," a subtle, lovely beige.

● Above: You can wear Fit-All-Top stockings for your gayest doings—they're that sheer and frivolous-looking! The dated-up young lady above has on Kayser's very fine sheer Fit-All-Top stocking, flawless, at 1.25.

● Right: If you need more room at the top, the Fit-All-Top will adjust itself to your size—comfortably! If you bend and stoop a lot, it absorbs the extra strain—gives longer wear.

Some prefer the semi-service weight for extra wear, at 1.25. Budgeteers buy the new sheer Fit-All-Top stocking for 1.00.



KAYSER

Underwear • Gloves • Hosiery
At All Smart Shops

*TRADE-MARK U. S. PAT. NO. 1 690 299



Kedettes – a new shoe

REG. U. S. PAT. OFF.

Made by the largest maker of Canvas Shoes in America

For the last eighteen years, United States Rubber has been making Keds for boys. Now they are making Kedettes, feminine canvas shoes that are informal but extremely nice to look at. Made in sizes 2 to 9, they are good for all casual summer doings; cool, light, flexible as to sole, and washable with simple soap and water. In a number of styles, heel heights, and linen-like textures, and not too expensive to spoil—at $1.29 to $1.79 a pair. Children's sizes as low as $1.00.

Made by the makers of Gaytees and Keds.

UNITED STATES RUBBER PRODUCTS, INC.

United States Rubber Company

1790 Broadway, New York

PERFECT FIGURE CONTROL *now effortless*



. . . Modern corsets slip on easily because of the TALON slide fastener

REG. U. S. PAT. OFF.

The days when it was necessary to pull and tug your corset on your figure are gone forever. The new garments featuring the flexible Talon fastener simplify figure-control!

Bulges and wrinkles beneath your frock are completely avoided. For the Talon closure is a continuous one and lies flat and smooth as a seam. Your figure is molded to a smart silhouette that makes a perfect foundation for your most clinging gowns.

All you have to do is to slip into your garment, give a gentle pull on the fastener. In an instant, the Talon slides into place, locks automatically, and then stays fast against all strain.

To be assured of corsets that fit more snugly yet with less restraint of action, choose models completed with the Talon fastener. They await you—in a variety of types for every figure and every occasion of the day and night—in the better shops.



TALON is the only slide fastener with the automatic lock. Lift the pull tab and it opens easily. Let go and it locks securely.

Hookless Fastener Company, Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland

SALUTE!

to Picnit* GLOVES



In any tailored costume situation, they take command . . . (left to right) corded, buttoned Militaire ($1.50), band-edged Shorty, corded-wrist Capitaine and back-buttoned Swagger (all three $1 each.) See the parade at better stores everywhere.

Van Raalte

295 Fifth Avenue, New York

"because you love nice things"

* REG. U. S. PAT. OFF. AND MADE IN AMERICA

★

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Akron, O......A. Polsky & Co.
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Atlanta, Ga......Rich's Inc.
Baltimore, Md......Hochschild Kohn Co.
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Chicago, Ill......Mandel Bros.
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Denver, Colo......Denver D. G. Co.
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Memphis, Tenn......B. Lowenstein & Sons
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Nashville, Tenn......Cain-Sloan Co.
Nashville.. Loveman, Berger & Teitlebaum
New Orleans, La......D. H. Holmes Co.
*New York City, N. Y.*Arnold Constable Co.
New York City, N. Y......Gimbels
New York City, N. Y......Lord & Taylor
New York City, N. Y. Saks 34 Street Store
New York City, N. Y......John Wanamaker
Oakland, Calif......H. C. Capwell Co.
Oklahoma City, Okla... John A. Brown Co.
Philadelphia, Pa......Blum Store
Pittsburgh, Pa......Gimbels
Pittsburgh, Pa......Joseph Horne Co.
Pittsburgh, Pa......Kaufmans
Pittsfield, Mass......England Bros.
Portland, Ore......Meier & Frank
Providence, R. I......Gladdings
Reading, Pa......Pomeroys, Inc.
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Rochester, N. Y......B. Forman & Co.
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San Antonio, Tex......Frost Bros.
San Antonio, Tex......Joske Bros.
San Diego, Calif......Ballard & Brockett
San Diego, Calif......The Marston Co.
San Francisco, Calif......City of Paris D. G.
San Francisco, Calif......Roos Bros.
Scranton, Pa......The Heinz Store
Seattle, Wash......Bon Marche
Seattle, Wash......Weisfeld & Goldberg
Shreveport, La......Hearne Dry Goods Co.
Springfield, Mass......Forbes & Wallace
Springfield, Mass......Steiger's
St. Louis, Mo......The Famous Barr Co.
St. Louis, Mo......Stix, Baer & Fuller
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AND MANY OTHERS

Right UP TO THE SECOND

"Graceline" Watch Bags are designed for this mad, gad-about world . . . where every second lost to fun is an eternity gone forever!

GRACELINE fashions these chic bags of lovely Celanese* Crepe Amcella, a perfect fabric complement to your spring ensembles. The colors and lines are as "right" as the trim-looking guaranteed time-piece with its new small face and unbreakable crystal. (*Reg. U. S. Pat. Off.)

You will like, too, the new "Kover-Zip" concealed automatic closing on certain models. "Graceline" Watch Bags are available in Navy, Beige, Grey, Black and Brown. Choice of styles at..... **$3**





Print and plain—in a soft silk suit with a world of fashion interest. Trim lines of the pencil-slim skirt are perfected with smooth Talon-fastened placket.



Sheer Crepe in afternoon mood. The dramatic sleeves unbutton to full-length at will. Unusual skirt, trimly closed with Talon-fastened placket.

Junior Miss Division of Fashion Originators' Guild

Now—FEATURES THE TALON-FASTENED PLACKET

REG. U. S. PAT. OFF.

All styles registered with Fashion Originators' Guild.

MEMBER · OF · JUNIOR · MISS · DIVISION · F·O·G·A



Spring revival of the shirtwaist fashion goes into bright polka dot print. Tailoring is perfected with concealed Talon-fastened placket.



Stitched Chinese Bolero and skirt of silk with mousseline and lace attached blouse. Trim hiplines assured by Talon-fastened skirt placket.



Sports outfit with tuck-in shirt, skirt pocketed front and back, and a workman's bandana. Skirt closes neatly with Talon-fastened placket.



Bandbox crispness in a sheer crepe frock with lacy flattery at neckline and sleeves. Skirt lines are smartly finished with Talon-fastened placket.



Tweed in a town manner with white 'hunting' stock. Broken checks for Jacket and Vestee; trim, solid color skirt, closing with Talon-fastened placket.

ON ALL NEW MODELS

Effective March 1936, all new models designed by members of the Junior Miss Division of the Fashion Originators' Guild will be completed with the concealed Talon-fastened placket.

This decision has been reached, because the members of this organization consider the use of the invisible Talon-fastened placket that closes frocks to sleek, smooth lines a definite contribution to dress-design and silhouette-perfection.

Hookless Fastener Company, Meadville, Pa. NewYork, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.

These Spring Fashions for Junior Misses AT LEADING STORES THROUGHOUT THE COUNTRY.



The old way

New Talon way

Lace roses soften the tailored lines of this printed frock, topped with three-quarter length wool coat. Frock features Talon-fastened placket.





The Talon slide fastener enhances trim, slim lines —makes *both* sides of your frock smooth and sleek. You can't detect the slide closure.



PICCO

Design Patent No. 97,994

Exquisite Footwear



DASH

Exquisite footwear! For just as a Rembrandt is more than a picture . . . a Stradivarius more than just a violin . . . every Andrew Geller shoe is a bit of creative art that sets it apart from the ordinary. Each shoe adds a distinct *something* to the general scheme of fashion and a decided charm to the newest of smart ensembles.

Andrew Geller

..exquisite footwear..

525 Fifth Avenue • New York

Soft, feminine lines in a tailored mode



Why they tailor superbly!

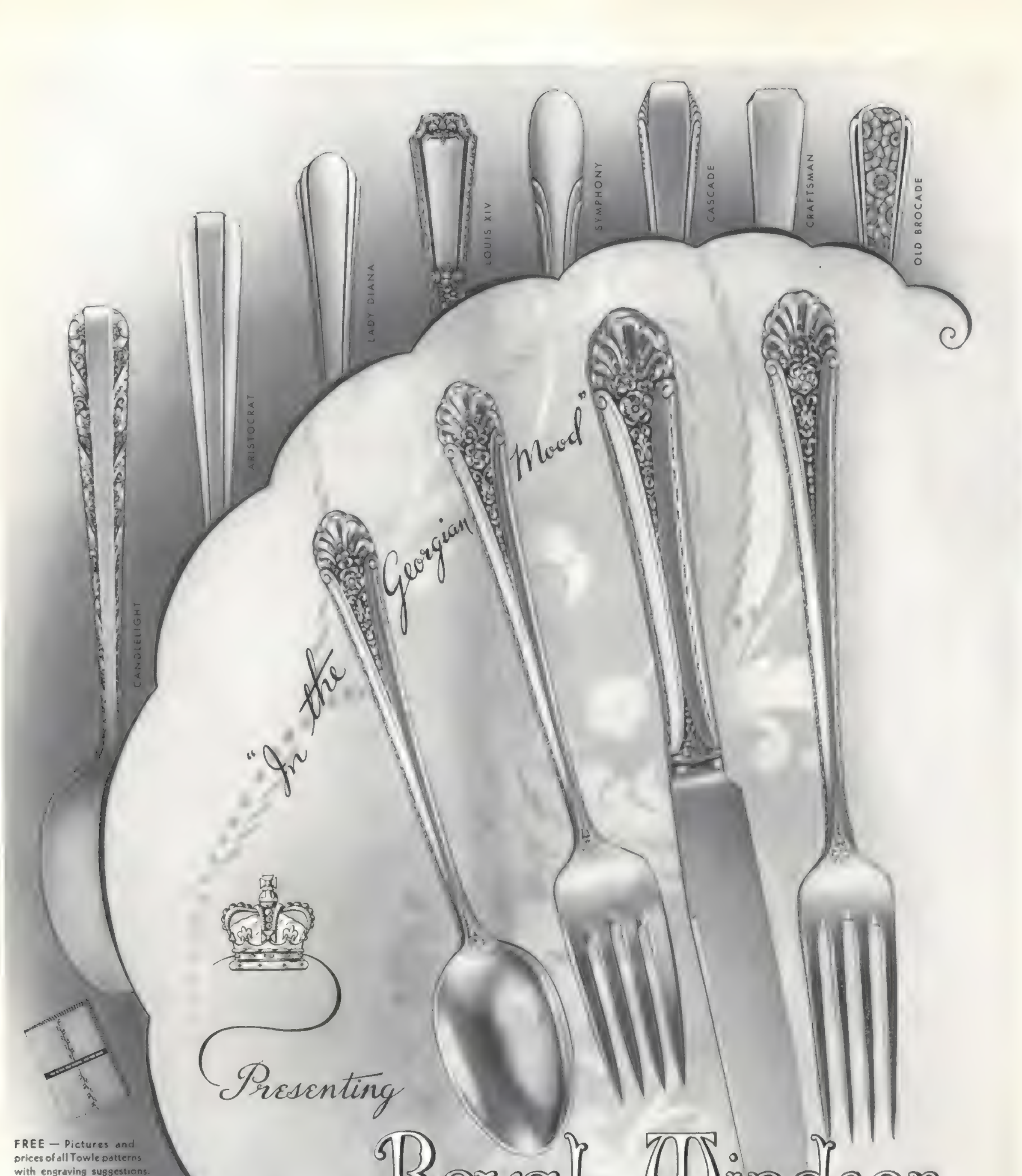
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Firmness! Forstmann weaves are pliable, yet with an underlying strength that holds lines true. They don't stretch or sag...require little pressing!

Forstmann Woolens insure the success of this delightful new mode of soft, feminine tailoring. They have the firm yet supple quality which fine tailoring demands. They are supreme in style, and yet so practical . . . they resist wrinkles . . . won't sag or stretch. Their glorious colors hold true after long hard wear, for they are proof against sun and weather. Leading shops in your city will show you Forstmann Woolens in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* Empire State Building, New York City.

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Forstmann Woolens



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with Craft Traditions

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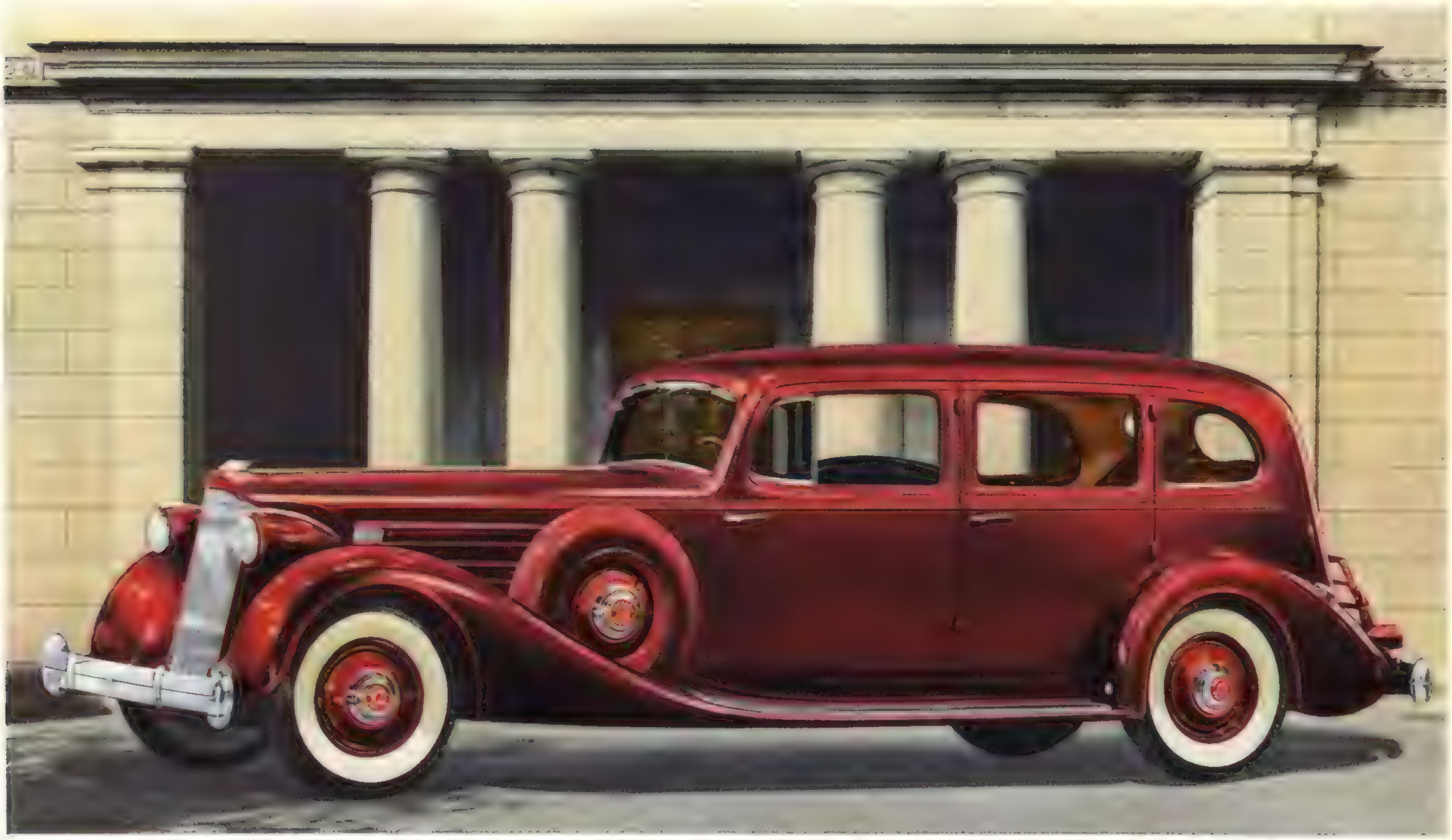
only 10 cents —"How to Plan Your Wedding and Your Silver"—tells what to do three months in advance, two months, six weeks, three weeks, last week, last day. Four pages for the groom. Emily Post and "Vogue" on sterling silver. Twenty-four fascinating pages. Very practical and a priceless record.

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Bride's Personal Service — Dept. K-3

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The imposing entrance of the Brazilian Embassy, one of the twenty-six Embassies and Legations in Washington in which Packards are owned

Washington prefers Packards

WASHINGTON, the political and social capital of the country, is more than a city of lovely homes. It is a city of fine motor cars as well.

And of all these fine cars, 55.3 per cent are the larger Packards!

This is not surprising. Packard, long the most popular of American fine cars, still further increased the margin of its preference during the past twelve months, when nearly half of all the fine cars purchased in this country were Packards.

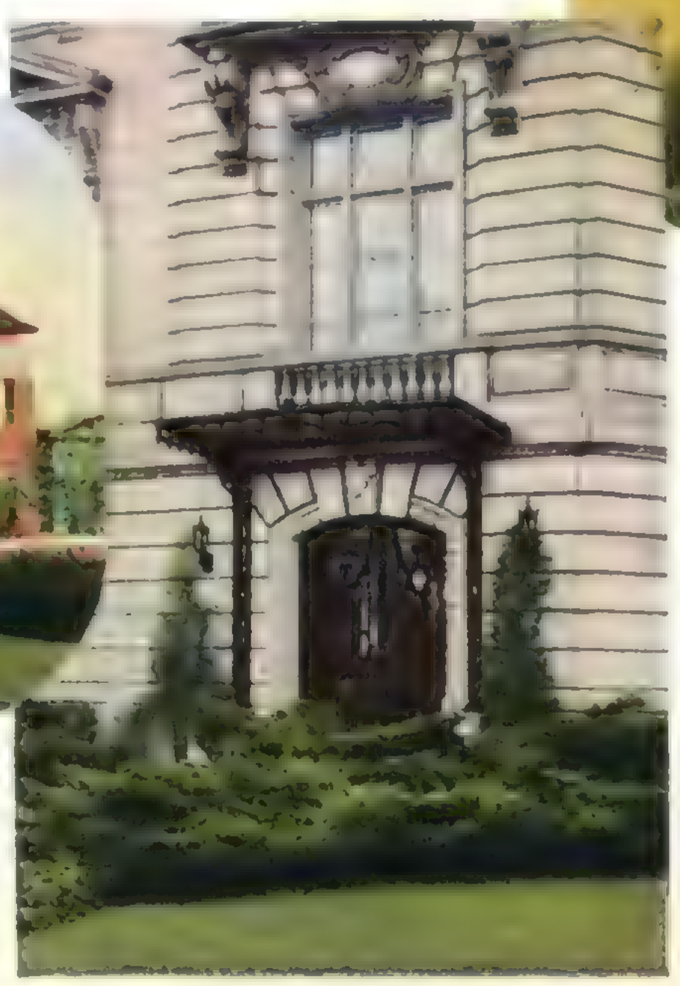
Many of these owners are among the more than a thousand distinguished families who have driven Packards continuously for twenty-one years or more. Such a record of owner loyalty is unmatched in the motor car industry.



The lovely home of Mrs. James Freeman Curtis of Washington and Roslyn. It is widely known as the 1925 F. Street Club. Mrs. Curtis' present car is one of a long succession of Packard ownership.



The British Embassy residence of His Excellency, the Honorable Sir Ronald Lindsay, P.C., G.C.M.G., K.C.B., C.V.O. A Packard graces this beautiful setting.



The residence of Mr. and Mrs. C. Mathews Dick of Washington and Newport. Mr. Dick has owned Packards for twelve years.

PACKARD

EIGHT

SUPER-EIGHT

TWELVE

Ask the man who owns one



Sketched in The Waldorf-Astoria Grand Ballroom, New York

THE first Miss Adams, years back in his home town, had not seemed exciting to him. But the Miss Adams he met at the ball in New York was *lovely!* Odd, for it was the same Miss Adams . . . but *different!*

Men, you see, don't understand such mysteries . . . that Dorothy Gray can *make* women exciting looking. But New York society women who have facials and expert make-up at Dorothy Gray's Fifth Avenue Salon understand them. And if you use the right Dorothy Gray preparations, you can do the same thing *to yourself* at home. Here is the technique of a Dorothy Gray Salon make-up:

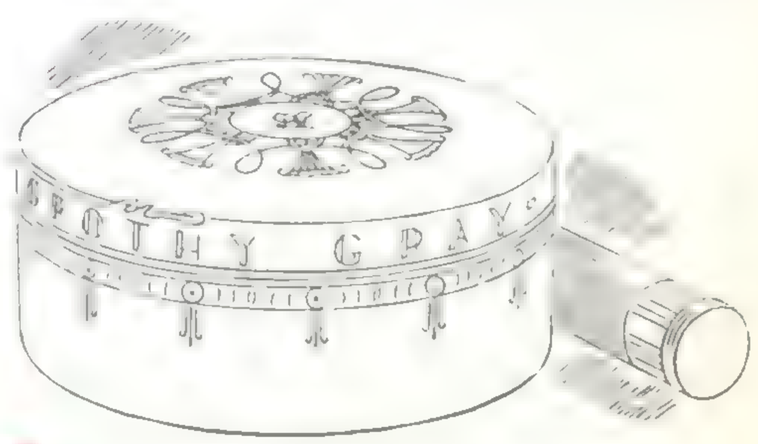
To make powder cling and stay fresh and velvety, use just a thin film of Dorothy Gray Make-up Foundation Cream. In white, natural, or rachel, $1.

Use rouge and lipstick in the shade of your natural coloring *intensified.* To make it simple, Dorothy Gray matches her rouges and lipsticks *in color and name.* And she is the only one who makes fluffy, soft Cream Rouge that blends so smoothly and naturally, $1.25. There's also a fine Dorothy Gray Boudoir Rouge (cake), $1. Dorothy Gray Lipstick colors are indelible . . . won't turn blue on the lips to leave you looking tired and artificial, as so many do, $1.

Choose powder that exactly matches your skin. The newest, smartest finish is achieved with Dorothy Gray "Transparent" Salon Face Powder that is "gauzy" and youthful, $1.50. For a suède-like finish, use "Opaque," $1. These powders are made in eight perfect skin-tone shades.

You'll find Dorothy Gray preparations at all leading cosmetic counters. Ask for free make-up leaflet.

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CHARIS

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The difference between Charis and other foundation garments is its adjustable design, which enables the average woman to conform with idealized figure lines required by current fashions.

Dress styles for Spring have been designed for figures of definite characteristics and proportions. The bust is firmly moulded, obviously divided. The waistline is part of a flowing curve from bust to thigh. Hips are narrowed, the derriere is moderately flattened.

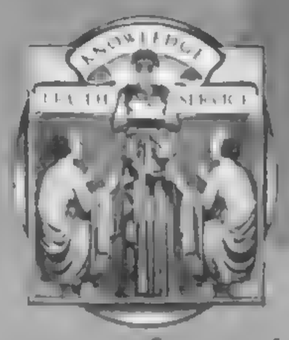
Your personal fashion problem is to achieve a silhouette closely resembling these seasonably popular characteristics. The solution will be found in Charis, because it is the only garment designed for complete adjustability to the personal needs of the wearer.

At no cost to you, a trained Charis Representative will analyze your figure in relation to the current, fashionable silhouette. She will help you select a garment with features designed for the needs of your figure type. Your figure will be transformed, naturally and comfortably, so that you can wear smart, Spring styles with almost no alterations and with real satisfaction.

This modern, highly personalized corsetry service is provided by the Charis Establishment in your community. The services of a courteous Charis Representative are available at your convenience. Just 'phone or write the Charis Establishment, listed in your telephone book under Charis.



SWAVIS For figures needing less than average control, Charis has designed Swavis—a group of very lovely, very light-weight foundations—very moderately priced. Many of these garments contain new and exclusive features. Charis representatives will gladly show you these popular, low priced Swavis foundations.



Charis maintains a staff of trained women, who give practical advice on figure improvement in the convenient surroundings of your home. This Home Corsetry Service enables you to select your foundation garment with the assistance of a specialist in personal figure control. The services of a courteous Charis Representative are available at any time, without obligation.

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Helen Hicks, noted golfer. Blessèd gift to sports fashions, this patented new sleeve leaves your arms incredibly free and unhampered and adds to the delight of this joyous quartette of little sports frocks. The neckband dress (top left), platinum grey, jade, sail blue. 12-20. The convertible neck dress (top right), chamois, sapphire, rust. 14-42. The 21-button dress (foreground), cherry, ginger, navy. 14-42. The tucked bosom dress (lower right), cherry, sail blue, navy. 12-20. 19.75

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"Free Action Sleeve" Dresses



IN CELANESE* PUEBLO CREPE

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● From ski slide to garden party—that's the Horatio Alger career of Square Toes. No wonder! Young, gay, their flat front is flattering to any foot. And comfortable! More room for your toes. Walk-Over shops offer you original ideas in high or low heels (square, too). Sport, town or afternoon. As worn at the Paris and London Openings of Mme. Anny Blatt, famous couturier.

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POCKETBOOK SHOE. Open throat tie with front facing flap of contrasting materials — lined in blending colors.



ALAR. Seamless pump with a bow design of contrasting materials — piping and bow-knot in blending colors.



PRIMA DONNA. Wide front strap sandal with closed toe and heel in all combinations.

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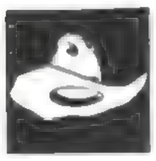
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Anniversary

Fashions may be ephemeral . . . but fashion schools are enduring, it seems. It will surprise many people to know that the idea of special schools for costume design is well over half a century old. It is even more astonishing to find one particular institution—The McDowell School in New York City—celebrating the completion of its 60th year! An exhibition of the student's work and much entertaining during the great week of February 3 gave the event its well-deserved importance.

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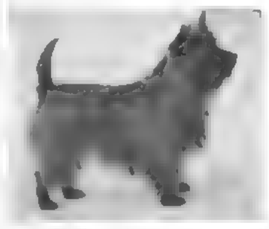
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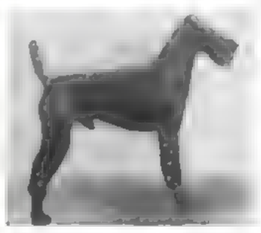
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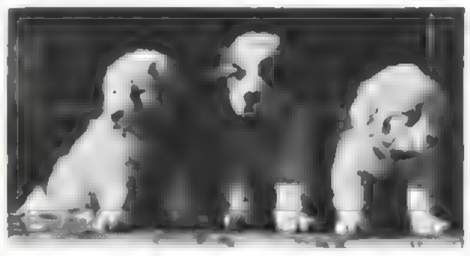


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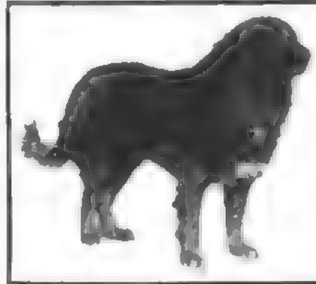
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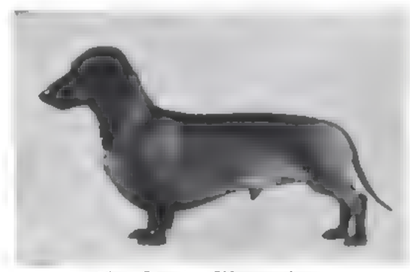
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"Allow me to compliment you on your editorial appearing in the July 1, 1935 issue of Vogue with regard to your policy of not accepting the advertising of kennels or individuals who sell dogs for less than $50, and explaining to your readers just what it costs to raise a good dog. Articles such as this will aid materially in correcting a misapprehension of the public relative to the value of a dog.

"I think your policy in not accepting advertisements from kennels that quote under $50 is a good one. We find it impossible, in many instances, to render medical service for the breeder when his margin of profit is too small to warrant the (Continued on page 32)

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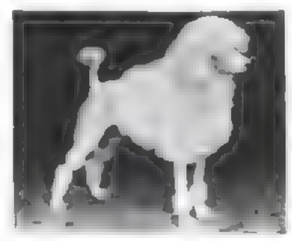
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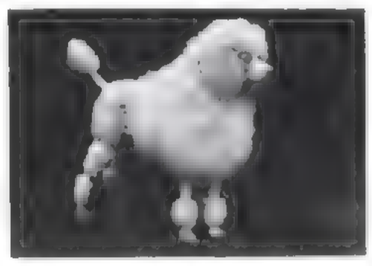
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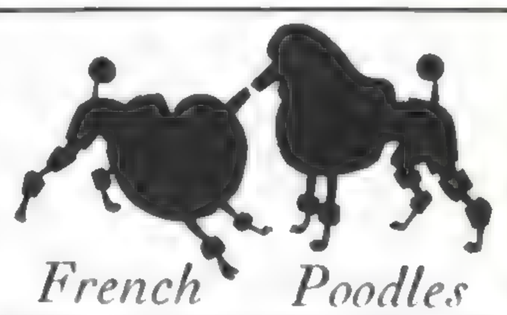
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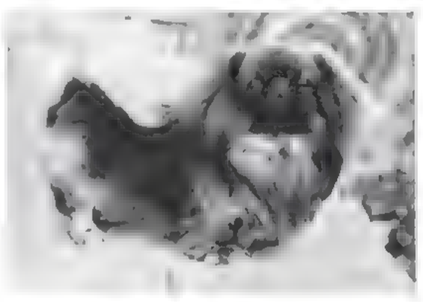
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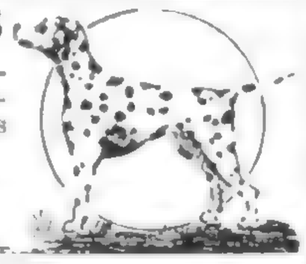
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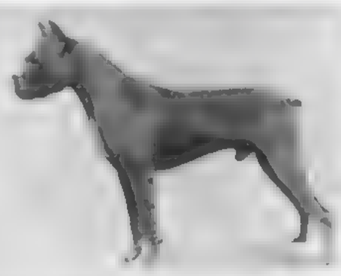
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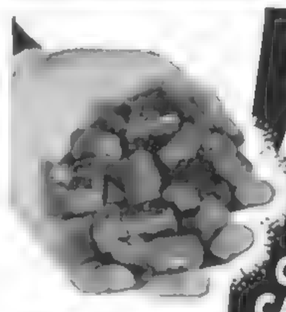
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(Continued from page 31) expenditure. This results in dogs being delivered to the purchaser in a poor state of health.

"When a dog is purchased one day and presented for examination either that day or the next, and it is necessary to inform the purchaser that he now owns a dog heavily infested with intestinal parasites, malnourished, and breaking down with distemper, it does two things. First, it immediately creates ire against the breeder; second, the breeder becomes disgruntled at the doctor for disillusioning the purchaser. And the purchaser decides he has obtained a headache and a hospital bill, not a pet.

"Therefore, the whole fancy will be benefited if your suggestions are taken to heart. In order for the breeder to deliver a sound, healthy puppy, the dam and puppies must receive food of a known nourishing quality. This is usually expensive. Prevention of disease is always more economical than heroic attempts to save a dying pet. The breeder can not take proper preventive measures and sell dogs for ten or fifteen dollars. It is economic suicide. As long as present conditions prevail, the public may be reasonably certain, when purchasing a cheap dog, to own the most expensive dog in the long run."



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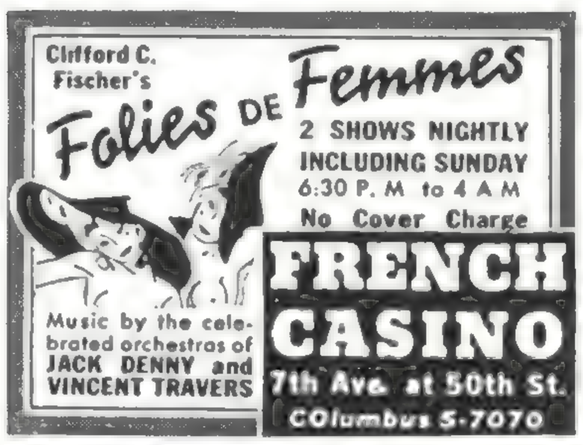
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NEWS ABOUT TOWN Have you just come back from Florida or California or a cruise to Jamaica or the South Seas? If you have, you are probably full of energy and enthusiasm and eager to catch up on everything that has happened during your absence. A good deal *has* happened, particularly in the way of new restaurants and entertainers. There are all sorts of innovations, such as fashion shows at luncheons on certain days in some of our smartest restaurants; cocktail hours with a prix fixe; late-afternoon dancing; and discoveries in dancing teams and singers. Even though you have your favourite places (and who hasn't?), you won't be really up on your New York unless you do a bit of experimenting. Here are a few of our own favourites on this page, addresses, specialties, and all.

FOREIGN FOODS If you are interested in foreign food, you probably know how international New York is when it comes to dining. But did you know that you can eat in American, Chinese, Cuban, English, Mexican, Spanish, Swedish, and Turkish, just to mention a few of the possibilities? Gourmet's Guide will be glad to suggest restaurants of any of these nationalities.

RESTAURANTS—dining (Cont.)

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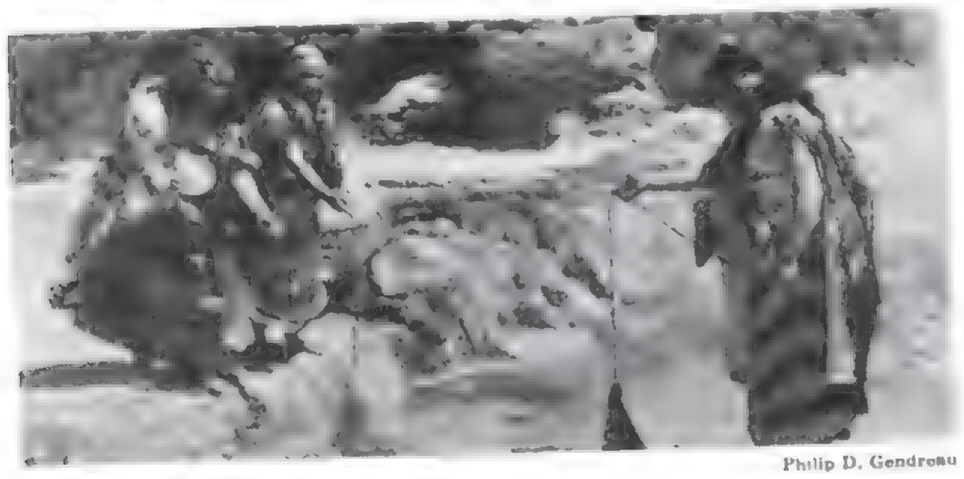


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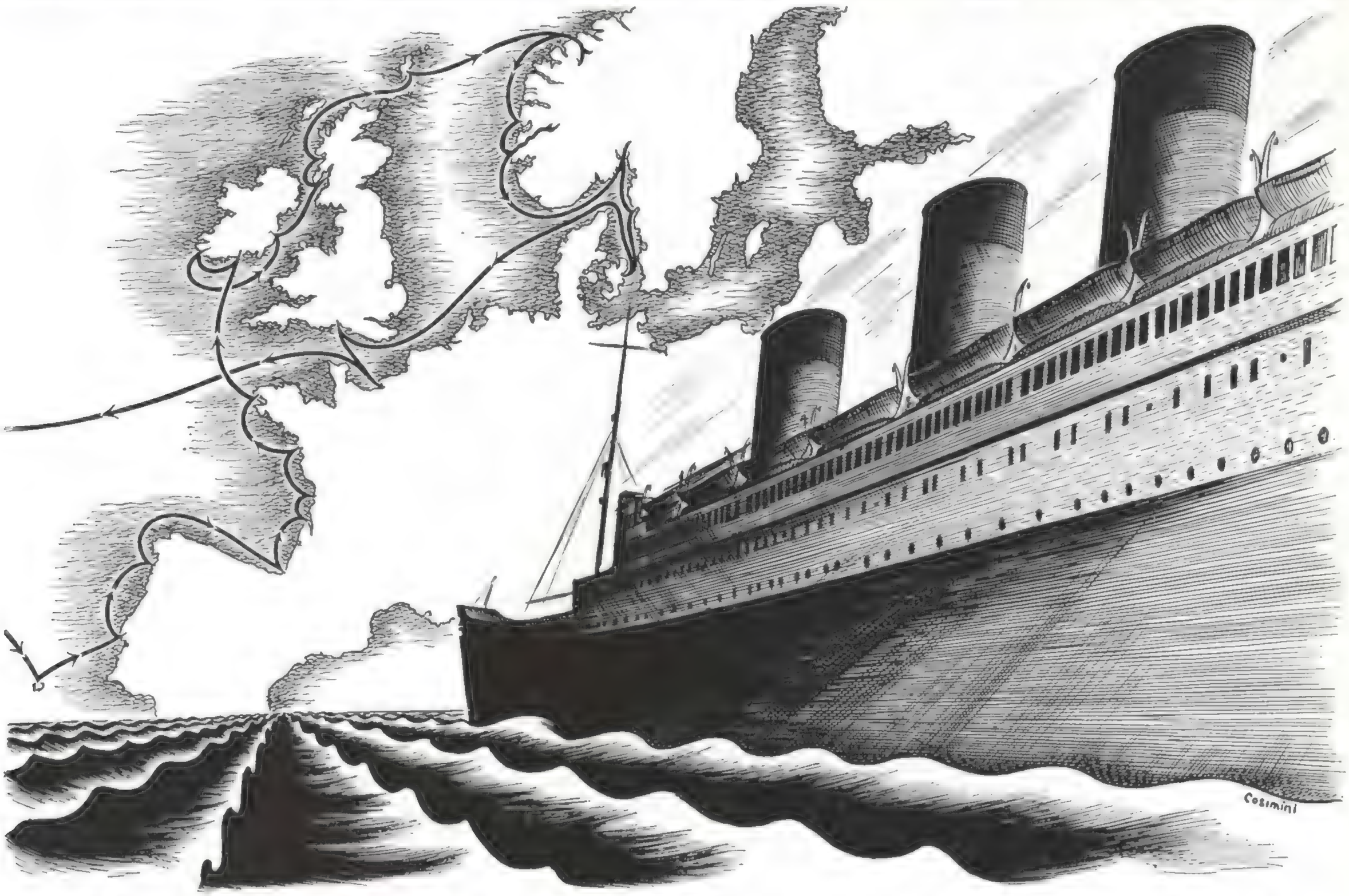
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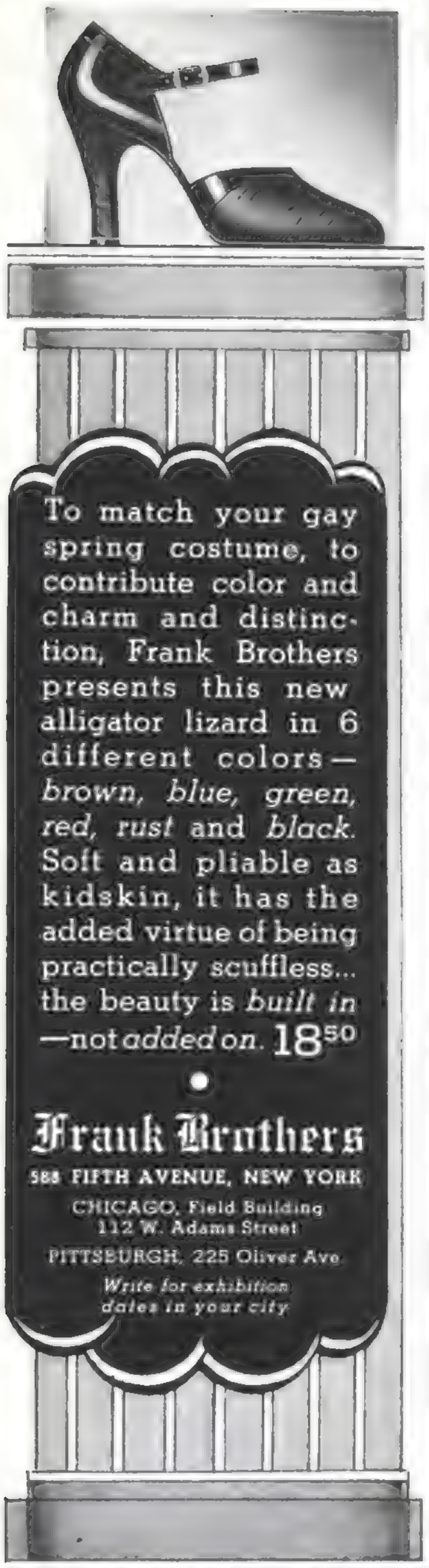
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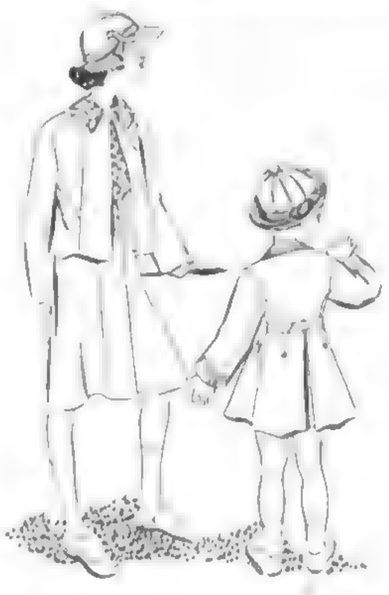
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However, all this is mere retrospect, because the situation has been met and conquered. Three young ladies—Miss Janet Livingston, Miss Natalie Ryan, and Mrs. Christopher T. E. Rand—have come to the rescue of both human and canine New Yorkers with a service called The Dog-trot. You call Regent 4-3364 and tell one of the aforementioned young ladies where you live, what time you'd like to have your dog exercised, and for how long. She sends over a young man of the utmost dependability, who will take the best possible care of your dog (and who, incidentally, likes dogs). He'll walk it for an hour (or half-an-hour in the morning and half-an-hour in the afternoon) so that it really gets some exercise; if there's a park anywhere near you, he'll take it there. If you're away from home all day, you can make arrangements for one of the men to call for and return the dog in your absence. The service costs around seventy-five cents an hour or $15 a month. And if your dog still looks aggrieved, after all that, it can only mean that he has a Secret Sorrow.

Finnish Find

• No American can fail to have a warm spot in his heart for Finland, ever since this tiny Northern country has so gallantly—and uniquely—paid its debt to us. Another cause for affection, perhaps not so nationally significant, is a minute little restaurant at 152 East Forty-Sixth Street called Finlandia, where for from about fifty-five to seventy-five cents you can eat a very appetizing meal, replete with Finnish specialties like herring and fruit soup, in a spotless and cheerful room. On the walls are the more pastoral aspects of Finland, serene and golden. The proprietors of Finlandia used to have a country place in Connecticut. As before, the mother cooks, the father sweeps, and the son serves.

March Exhibitions

Museum of Modern Art—About March 1 to the middle of April: Historical exhibition of Cubism and Abstract Art.

Weyhe—February 24 to March 14: Sculpture by J. B. Flannagan.

Wildenstein—February 24 to March 14: Paintings by A. G. Warshawsky.

Knoedler—February 29 to March 15: Paintings by Canaletto, three famous Farnborough Hall paintings.

Julien Levy—February 18 to March 10: Exhibition of Walter Quirt.

Whitney Museum—February 18 to March 18: Second part of Biennial Exhibition, water-colours and pastels.

Walker Gallery—March 3 to March 17: Paintings of New England, et cetera, by Molly Luce.

Discovery in Brooklyn



• In spite of all that New York offers in the way of restaurants specializing in sea food, certain knowing ones in our metropolis, when they feel the urge for turtle, boned shad, or very special oysters, hop a subway for Brooklyn. Getting off at Borough Hall Station, these bright young men have been making a bee-line for 374 Fulton Street, where stands Gage and Tolner, a restaurant which has been going strong for fifty-seven years.

There are no frills about the place—it is just one of those simple spotlessly clean establishments on the order of Moore's or Billy the Oysterman's. They feature food and not décor. The turtle soup is one of the favourite specialties, and they have a variety of ways of dishing up turtle meat. As to oysters—you never saw such varieties or so many ways of serving them. I was much taken with one particular dish—oysters with a creamed celery sauce. Gage and Tol-

SHOPS TO KNOW

•

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

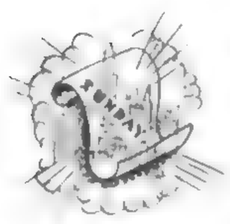
the town

ner pride themselves on their boned shad, and, they assure you, there are only a few skilled "boners" in greater New York. Apparently it takes a real knack. Now that shad-roe season is upon us, there's another reason to bear this restaurant in mind. Incidentally, the cocktails at this old-time place are unusually good. Likewise the ale, always a grand accompaniment to an oyster debauch.

Skating Carnival

• One of New York's most brilliant spectacles is the skating carnival. It's become an event—not only for those who love to watch this most graceful of all sports, but for society to look at each other as it does at the opera. The list of box holders which Miss Fanshawe has reads like that of the Golden Horseshoe. This year, the skating carnival will be held from March 22 to 25, and it is under the joint patronage of Bellevue Hospital Society Service and the Carroll Club, Mrs. Nicholas Brady's pet charity. They assure us that all the top skaters from America and Canada are going to be on hand, but, at this date, the champs from Europe who are coming over are not definite. No announcement can be made until the Olympics are over, but the carnival sponsors have high hopes of bringing over that wonderful Austrian, Karl Schaefer.

Sunday Night



• Hotel Pierre's Sunday evenings are now a Manhattan institution. They contain all the elements for a successful party, amusing people, entertainment, good dance music, and unusual buffet food. You do not have to dress, and you go home at midnight, which is what everybody likes at the end of the week. All added to the fact that the cost is around two dollars and a half for everything. Harry Evans has been acting as host. As a male Elsa Maxwell, there is no one like him in New York. He can produce guitarists, trained seals, tap dancers, all sorts of extraordinary performers, or talk any visiting celebrity into suddenly breaking into a performance. His last telegraphic announcement says, "There are two reasons why this message may be wasted. If you dropped in at Pierre's last Sunday night or have talked to any one who did, it won't be necessary to remind you there will be another one this week."

Western Ski Meet

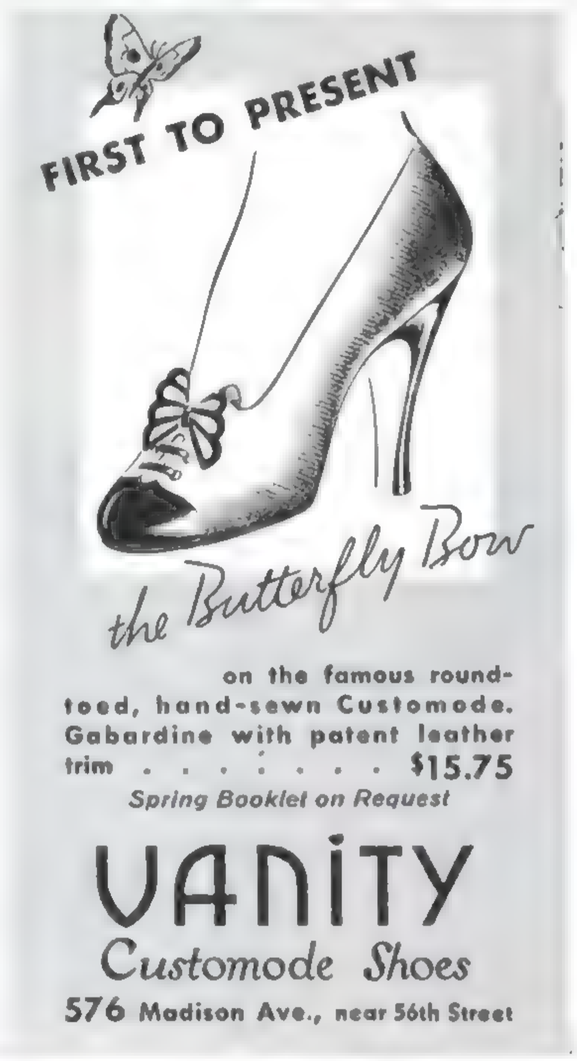
• A lot of ski enthusiasts will be heading for California this March, for, on the fourteenth and fifteenth, the Yosemite Winter Club will hold its Skiing Meet, with special downhill-slalom events. This is pretty exciting anywhere, but it's breathless even for spectators out in Yosemite National Park, with the magnificent scenery tossed in as a backdrop. You can stay at the Ahwahnee Hotel, on the "floor" of the Valley, where peaks tower incredibly close and sheer behind, and then drive up to the ski slopes around hairpin curves and between enormous snow-laden trees. Even if you don't take part in the Meet, you can ski down the mountains and be taken back on "up-skis." Or, if you're the kind of skier we are, you can settle down in the new lodge on the edge of the meadows and watch your betters from the terrace (or even through the windows of the bar). Incidentally, your visit needn't be brief, even though you do go as late as March fifteenth, because last year the Badger Pass ski slopes were in good condition until May fifteenth, and they usually have plenty of snow well after May first.

Follies Entr'acte



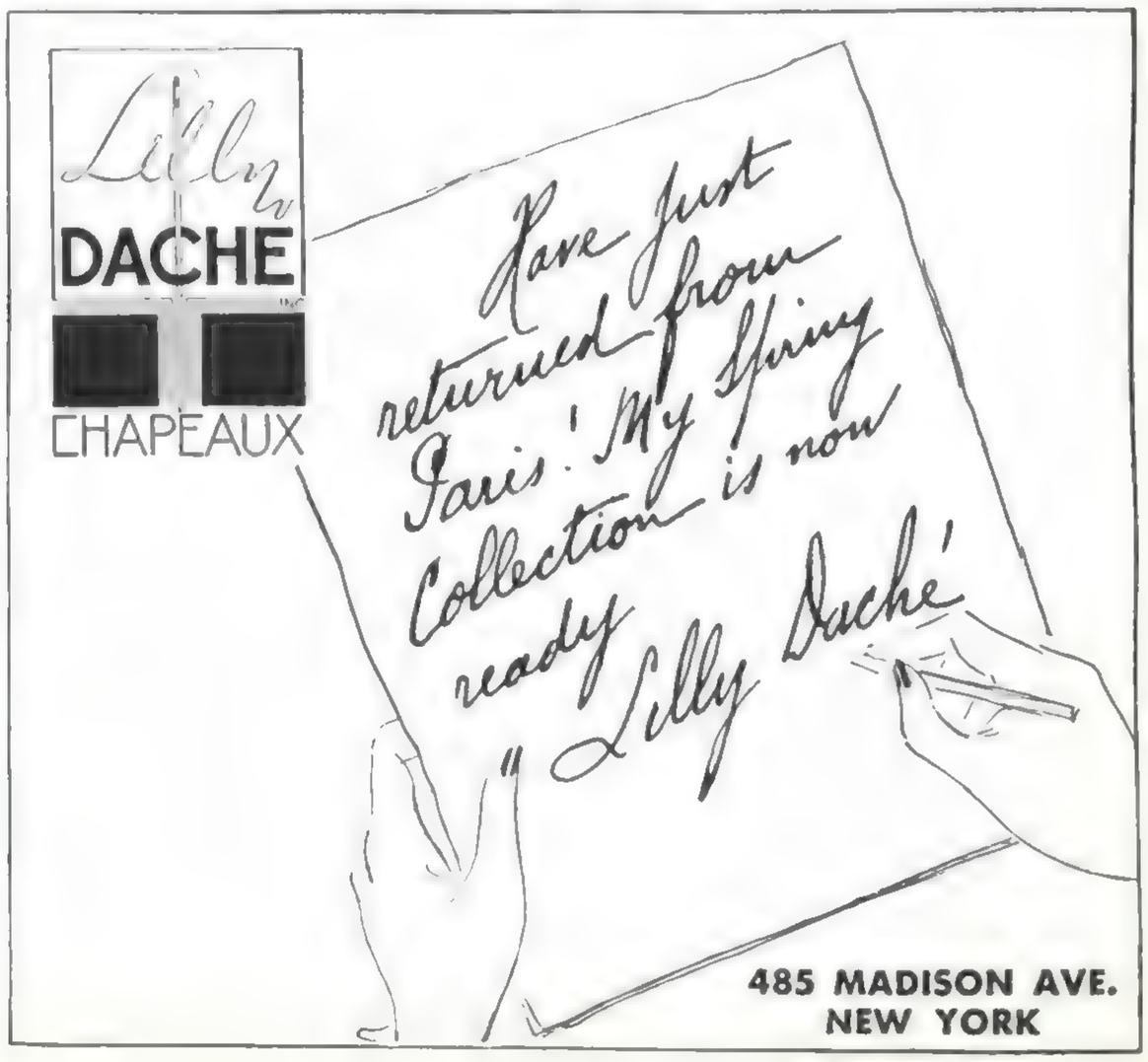
• If you find yourself at the new Ziegfeld Follies now playing at the Winter Garden, it's a pleasure to know that the attractive bar of the Montmartre (at which night-club Beatrice Lillie holds forth at supper time) adjoins the theatre lobby. This Montmartre bar is an attractive, roomy place where one can have a liqueur and smoke without being asphyxiated by that haze which usually comes from the smokers who jam our theatre lobbies. (Continued on page 41)







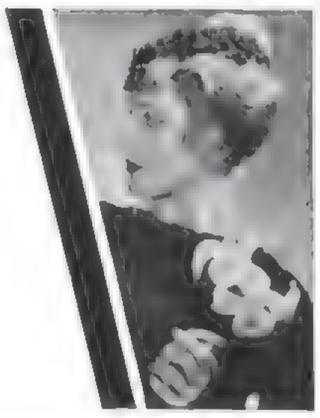




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VOGUE COVERS THE TOWN

For Gourmets Only



• Are you a Food Sophisticate? Do you grow a little wistful when bouillabaisse is mentioned, and have you theories about curries and sauces and how lobster should be cooked? If so, you'd better get into the habit of lunching and dining at Henri's, on West Forty-Sixth Street, where gourmets fairly purr with contentment.

You can have an epicurean meal there any day, but there are daily specials that you might like to know about. Monday, Tuesday, and Thursday, for instance, fillet of sole is served in very particular ways—Fillet of Sole Amandine on Monday, Joinville on Tuesday, and Bonne Femme on Thursday. Wednesday, the Minced Chicken Jeritza is something to wax poetic about, and Friday is the day you eat bouillabaisse or a chicken curry that you wouldn't expect to meet outside of a rajah's palace. Saturday, there is Chicken Hash Tetrazzini, which makes you wonder why hash was ever considered plebeian. And every day, the Lobster Thermidor is so delicious that about seventy-five percent. of the customers order it, to say nothing of Henri's onion soup au gratin. As for the croissants, they have an incredible flakiness and delicacy, and the crêpes suzettes are unsurpassed.

Henri's is especially conveniently located if you're bound for the theatre. But in that case, you'd better go very early. If you don't, you'll probably decide that you'd rather miss the first act—even of the season's outstanding hit—than hurry over your dinner.

Ships Ahoy!

• If you often long for some particular sailboat which now lies anchored in a cove, why not get it? In other words, have a model made of it. Down on the battery, at the Seamen's Church Institute, 25 South Street, sailors who are "on the beach" will copy almost any kind of a boat that happens to be your pet. All you need do is to send them a photograph of the craft, specifying what size you want to have your model and how you want it finished (whether painted and, if so, in what colours). If you have no particular model to be copied, but merely a certain type of vessel in mind, simply state your preference, and you'll very likely find they have on hand just what you want. Models of many famous ships have been made.

If you're fascinated by those amazing little sailing vessels which rest inside a bottle, the tars down on South Street make them, too. Those in an eight-inch bottle cost about ten dollars—in a twelve-inch bottle, around twenty-five dollars.

Sartorial History

• Far and away our favourite government project at the moment is the Federal Art Project of the all-inclusive W. P. A.

First, because it is sponsoring a Design Index, which will be a complete and painstaking record of the whole history of American design and ought to be as interesting as it is valuable. But mainly because of its connection with the new exhibition of historical American costumes that will be on view at Macy's, beginning March second.

Miss Aline Bernstein, that very distinguished scenic designer, is chiefly responsible for the excellence and authenticity of the exhibition and for the skill and charm with which it will be presented. She has turned countless museums upside down and rooted through countless mouldering old trunks in order to amass this collection, which represents a complete survey of the clothes that were worn in America between about 1725 and 1880.

You'll find, for instance, examples of the very early homespun that was made of wool and glazed like chintz; a whole section devoted to Quaker and Shaker costumes, culled from those little wooden villages that still exist in the starker Massachusetts hills; gowns and jewels that once graced Colonial minuets, and those that used to enliven waltzes in the brownstone-front houses of New York in the 'Eighties.

Also on exhibition will be some of the lovely costume drawings made by the girls in the WPA who have been doing research work for Miss Bernstein and her colleague, Miss Ruth Reeves. In short, the whole thing is going to be extremely interesting; and you couldn't ask for a more accessible locus operandi than the fifth floor (via escalator) of Macy's, now could you?



VOGUE COVERS THE TOWN

Helen and Henri



• Perhaps you know already that Helen Morgan is back from Hollywood and once more sitting cozily on the piano at the House of Morgan, singing your old favourites. Henri Charpentier, with the famous culinary past, is also there, and we need scarcely tell you that the food is superlative. This is one of the few places we know of where you can go early and stay late without being bored. There is, first of all, the dinner to be lingered over, served perfectly in the big square modern room with its red banquettes and mirrored corners. Then, in the lull when the dinner crowd has thinned and the supper crowd not yet arrived, you can, for once, dance to excellent music on a floor that isn't crowded. Around twelve o'clock, it grows jammed once more, but you don't want to dance then anyway, since Clifford Newdahl sings, Dorothy and Dave Fitzgibbons dance, and finally Miss Morgan herself, as seductive as ever, croons in the spot-light. Incidentally, on Saturday afternoons, there is dancing from four to seven, and the *prix fixe* includes Canapé Niçois, Crêpes Suzette, and Coupe Champagne—an innovation that should be popular in this town of surprisingly few afternoon dancing places. And on Wednesdays and Fridays, you can see a fashion show while you eat Charpentier's very special *prix fixe* luncheon.

Flower Show

• One of the most popular annual events of the New York season is the International Flower Show, which is to be held this year from March 16 to March 21—and you'd better write the dates down on your calendar right away, because, of course, you don't want to miss it. Practically nobody in New York or the outlying districts does miss it (last year, there were a few hours when you couldn't see the flowers for the people), and there's a good reason, because we know of no other occasion when so much beauty is massed between four walls. It is a curious fact that sophisticated New Yorkers who haven't a square foot of garden go to the Flower Show every year as religiously as they go to the opera or art exhibitions and stand indefinitely, buffeted by the passing crowds, while they study a crocus-bordered path in an informal garden or a mass of incredible tulips. This year, the show (at the Grand Central Palace, as usual) will have all the usual garden, plant, and cut-flower exhibits, and various innovations, including original designs for roadside stands, of which we heartily approve.

Architects at sea



• Pearl-divers, fakirs, snake-charmers, fishermen, Bahama natives, and British soldiers will dance at the Quatz Arts Night Ball in Nassau on March 14. The passengers on the *Volendam*, which sails for a seven-day cruise March 11, are going to stage a regular Beaux Arts Ball in the tropics upon their arrival. It is actually our old New York friends, the architects and their friends, taking all their infectious gaiety with them. Whitney Warren, Kenneth Murchison, and a committee have chartered the steamer and pass upon the two hundred and fifty subscribers to the trip. The beneficiaries of this unique event will be the Beaux Arts Institute of Design, the Architects Emergency Committee and The American School of Fine Arts of Fontainebleau. Bookings may be made through Miss Connolly at the Grand Central Art Galleries.

Chicago Visitors

• March will be ushered in with colour and gusto by a ballet more familiar to Chicago than to New York —that of Ruth Page, ballet director and première danseuse of the Chicago Opera. For a few weeks, this black-haired, lithe, dynamic dancer and her troupe will give an ambitious program at the Adelphi Theatre, under the patronage of the New York Infirmary for Women and Children One of their four ballets will be a court-room drama dealing with a night-club murder, with music by the young American composer, Aaron Copeland. Others will be "Gold Standard," with scenery and costumes by Nicholas Remisoff, and "Iberian Monotone," based on the heady and potent "Bolero" of Ravel. The first performances will be on March 1 and 2. Judging from rumours, they'll be worth looking at. "FLANEUSE"



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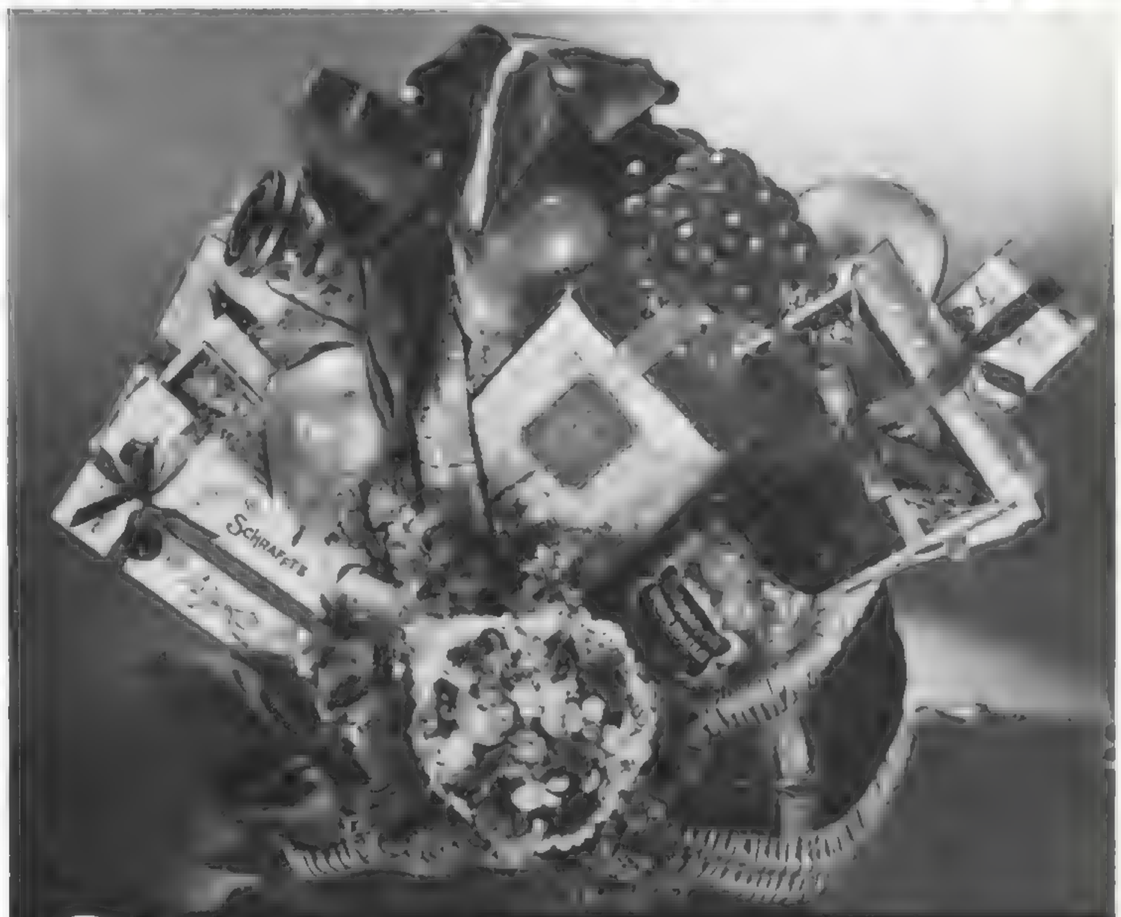
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BIRTHS

NEW YORK

Beadleston—On February 2, to Mr. and Mrs. Alfred Nash Beadleston (Sylvia L. White), of Fair Haven, New Jersey, a son.

Easton—On January 30, to Mr. and Mrs. Daniel C. Easton (Sarah Dennett), a son, Daniel Dennett Easton.

Horn—On February 3, to Mr. and Mrs. Fraser M. Horn (Betty D. Stoddard), a son, Louis Stoddard Horn.

Webb—On February 2, to Mr. and Mrs. W. Seward Webb, junior (Elizabeth Barroll), a daughter, Susan Dykman Webb.

CHARLESTON, WEST VIRGINIA

Littlepage—On January 19, to Mr. and Mrs. Charles F. Littlepage (Emily Maxwell), a daughter, Carol Littlepage.

CINCINNATI

Robinson—On January 5, to Mr. and Mrs. Donald Robinson (Margaret Raff), a daughter, Sarah Harriet Robinson.

CLEVELAND

Britton—On December 29, to Mr. and Mrs. Brigham Britton (Gertrude Haskell), a son, Coburn Haskell Britton.

COLUMBIA, SOUTH CAROLINA

Cain—On January 2, to Mr. and Mrs. William Lowndes Cain (Anne Maybank), a daughter, Eleanor Johnson Cain.

Mullins—On January 18, to Mr. and Mrs. Edward W. Mullins (Katharine Clark), a son, Edward W. Mullins, junior.

DOVER, DELAWARE

Maybee—On January 6, to Mr. and Mrs. Lyle Thurston Maybee (Mary Agnes Behen), a daughter, Mary Agnes Maybee.

ELIZABETH

Campbell On January 11, to Mr. and Mrs. Andrew Campbell (Mary Smith), a daughter, Mary Elizabeth Campbell.

FLINT, MICHIGAN

Davison—On January 26, to Mr. and Mrs. Matthew Davison, junior (Margaret Cumings), a son, Charles Cumings Davison.

LYNCHBURG, VIRGINIA

Scott—On January 9, to Dr. Ernest Gerard Scott and Mrs. Scott (Adele Adelberg), a daughter, Mary Caroline Scott.

MEMPHIS

Stark—On January 2, to Mr. and Mrs. James Edward Stark (Sandol Metcalf), a daughter, Sandol Stewart Stark.

NEW HAVEN

Turnbull - On January 2, to Mr. and Mrs. Harrison Turnbull (Frances Drew), a son, Harrison James Turnbull.

SPOKANE

Carroll—On January 1, to Mr. and Mrs. Charles Carroll (Florence McGovern), a daughter, Florence Carroll.

SYRACUSE

Wilkinson—On January 23, to Mr. and Mrs. John Wilkinson, junior (Mary Van Duyn), a daughter, Hope Wilkinson.

Wood—On January 11, to Mr. and Mrs. Charles A. Wood (Florence Witchief), a son, Graham Wood.

TORONTO, ONTARIO

Lawson—On January 10, to Dr. A. Smirle Lawson and Mrs. Lawson (Pearl Forsyth), a daughter.

Seagram—On January 3, to Mr. and Mrs. Norman O. Seagram (Constance Mills), a son.

TULSA

Farmer—On January 10, to Mr. and Mrs. Arthur L. Farmer (Marion Welch), a son, Arthur L. Farmer, junior.

WATERBURY

Pratt—On January 28, to Mr. and Mrs. Robert H. Pratt (Dorothy Mintie), of White Plains, New York, a son, Robert Mintie Pratt.



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Clark-Pitcairn—Miss Ann Gordon Clark, daughter of Mr. and Mrs. Roland Clark, of New York and Peconic, Long Island, to Mr. Alexander Pitcairn, son of Mr. and Mrs. David Aiken Pitcairn, of Pittsburgh, Pennsylvania.

Douglas-Banks—Miss Elizabeth Douglas, daughter of Mr. and Mrs. Frederick H. Douglas, of Rumson, New Jersey, to Mr. William Dinsmore Banks, son of the late Theodore Banks and Mrs. Banks.

Fitzsimmons-Alker — Miss Dorothy Jane Fitzsimmons, daughter of Mr. and Mrs. Claude James Fitzsimmons, of San Francisco, California, to Mr. Hayward R. Alker, son of Mr. and Mrs. Henry A. Alker, of New York and Sands Point, Long Island.

Godwin-Mapes—Miss Priscilla Lowthrope Godwin, daughter of Mr. and Mrs. Cortlandt Godwin, of New York and Easthampton, Long Island, to Mr. Pierson Mapes, son of Mrs. J. Pierson Mapes, of New York, and Colonel S. Herbert Mapes, of Paris, France.

Harding-Callaway—Miss Dorothy Harding, daughter of Mr. and Mrs. Francis Austin Harding, of Chestnut Hill, Massachusetts, to Mr. Samuel Rodger Callaway, son of Mr. and Mrs. Trowbridge Callaway, of New York.

Holt-Garrity—Miss Joan Tucker Holt, daughter of Mr. and Mrs. Henry E. Holt, of Rye, New York, to Mr. Devin Adair Garrity, son of Mr. and Mrs. Henry Garrity, of New York and White Plains, New York.

Jackson-Sheppard—Miss Rose Day Jackson, daughter of Mr. and Mrs. John Day Jackson, of New Haven, Connecticut, to Mr. John Wade Sheppard, son of Mr. and Mrs. Charles E. Sheppard, of New York.

Pressprich-Brookfield—Miss Alyce Pressprich, daughter of Mr. and Mrs. Reginald W. Pressprich, of Rye, New York, to Mr. Samuel Lord Brookfield, son of Mr. and Mrs. Henry M. Brookfield, of New York.

CHARLESTON, WEST VIRGINIA

Hamilton-Belden—Miss Mary Lu Hamilton, daughter of Mr. and Mrs. Charles Edwin Hamilton, of Charleston, to Mr. Frederick Haring Belden, son of Mr. and Mrs. Frank Annis Belden, of Weston, Massachusetts.

DENVER

Bailey-Moore—Miss Elsie Adell Bailey, daughter of the late Dewey C. Bailey and Mrs. Bailey, to Mr. Davis Moore, son of Mr. and Mrs. Hudson Moore.

FALL RIVER

Delano-Connelly—Miss Leslie Delano, daughter of Mr. and Mrs. George Delano, of Tiverton, Rhode Island, to Mr. Bernard Chamberlain Connelly, son of Mr. and Mrs. Bernard Drury Connelly, of Rock Island, Illinois.

FLINT, MICHIGAN

Davison-Martin—Miss Virginia Annette Davison, daughter of Mr. and Mrs. Arthur Mason Davison, to Mr. David Mackenzie Martin, son of Mr. and Mrs. James Martin.

FORT DEVENS, MASSACHUSETTS

Thompson-Mosteller — Miss Ruth Rentfro Thompson, daughter of Mrs. John Thomas Aydelotte, to Captain James W. Mosteller, junior, U. S. A., son of Mr. and Mrs. James W. Mosteller, of Orlando, Florida.

KANSAS CITY

Crowe-Goodwin—Miss Nancy Patricia Crowe, daughter of Mrs. Nancy Bell Cushney, to Mr. John Herndon Goodwin, son of Mr. and Mrs. W. Wyan Goodwin.

Smith-Christopher—Miss Madeline Smith, daughter of Mr. and Mrs. John Henry Smith, to Mr. Hearne Christopher, son of Mr. and Mrs. Stanley Christopher.

(Continued on page 136)



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MARCH 1, 1936

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A HORN OF PLENTY—SYMBOLIC OF THIS ISSUE—SPILLS ACROSS THE FOREGROUND OF THE CURRENT COVER BY HORST. BEHIND IT, FOUR SPRING SUCCESSES: A SQUARE-SHOULDERED GREY WOOL SUIT (AN ORIGINAL DESIGN BY JAY-THORPE); A WHIFF OF A FELT HAT WITH A CROWN VERY HENRY III., AND POLLEN-YELLOW SUÈDE GLOVES (ALL FROM JAY-THORPE); TWO-COLOUR GOLD LINK BRACELET FROM TIFFANY

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH

ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE

EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



A NEW POWDER FOR
MORE EXACTING MAKE-UP

IN A WIDE RANGE
OF TWENTY NEW SHADES

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VOGUE
incorporating
VANITY FAIR

With its February issue, Vanity Fair was discontinued as an independent magazine. Beginning with this issue—which marks Vogue's incorporation of Vanity Fair—the editorial pages of Vogue will be materially increased. This will allow Vogue to present to its readers a selection of appropriate features by a number of the notable writers, artists, and photographers who formerly were contributors to Vanity Fair.

At the same time, the pages of Vogue devoted to Fashions, Beauty, and the Hostess will be neither decreased nor changed in any way. Vogue merely will be developed more vitally by the use of its inheritance from Vanity Fair. We feel confident that this richer Vogue will please Vogue's readers. And though it may not completely fill the place of Vanity Fair, we hope that this larger and more varied Vogue will give Vanity Fair's readers a sense of being at home in its pages.

In this issue are these features in the genre of Vanity Fair: "Impossible Interview," an imaginary dialogue between Vogue and Vanity Fair, with a cartoon by the Mexican artist, Covarrubias . . . "Into the Night," an article by Marya Mannes on night-life in New York, with illustrations by the Hungarian artist, Vertès . . . "We Who Are About to Diet," a parody by Corey Ford . . . "These Things Stand Out," a critical article on the theatre season, by George Jean Nathan . . . "Rose et Bleue," by Renoir, a four-colour reproduction in the series of "Famous Paintings" . . . "The Sword is Mightier," an article on women fencers by Paul Gallico, with candid camera snap-shots by Remie Lohse . . . René Clair, a full-page photograph by Nelson of the wittiest movie director alive . . . "The Eternal Road," a double-page photograph by Steichen of the proposed Werfel-Reinhardt-Geddes Biblical pageant.

Condé Nast



LELONG'S DEFIANT CONTRAST OF WHITE CRÊPE, CINNAMON SCARF, BLACK PATENT LEATHER BELT (BERGDORF GOODMAN)

HORST, PARIS

EXTREMES

MEET AT PARIS SPRING COLLECTIONS

The Collections story is that there is no story, or rather that there are a thousand stories. Every Collection contradicts every other one, and every couturier contradicts himself. Individualism is rampant, and credit this season goes to the designer and not to history or art. If a designer varies his ideas, it is not because he is confused, but because he is inspired. Of course, you can trace influences to "Margot" or the Chinese if you insist, but by the time the couturiers have interpreted them, they are ninety per cent. designer and ten per cent. influence.

Vionnet, for example, has a weakness for high-shouldered Filipino sleeves with square folded fulness, but that does not keep her from showing very feminine capes with sloping shoulders. Mainbocher gives you straight skirts one minute and voluminous circular ones the next; Schiaparelli combines an Empire evening coat with an Etruscan sheath gown; Lanvin shows Chinese lacquered combs with a Margot dress. It's all a potpourri of individual ideas. There are a few important characteristics on which the couturiers agree, and a few on which they disagree.

HIGH OR LOW WAIST-LINES: The majority vote for high. Vionnet achieves height by continuing the skirt above the belt. Schiaparelli leans toward Empire lines for evening and unbelted coats with bust-line yokes for day. Lelong suggests the princesse line with narrow bands under the bust that hold shirring together. Mainbocher varies his waist-lines; sometimes curving them down in back and up in front. Alix goes so far as to show a fitted beltless dress with a contrasting yoke to indicate a high waist. Molyneux stands by low swathed waist-lines, but weakens and suggests a high one occasionally on a Chinese tunic. (Continued on page 56)



SCHIAPARELLI DIRECTOIRE COAT BRICK TWEED
SCHIAPARELLI CREPE WITH HIGH WAIST (JOHN WANAMAKER)

HIGH WAIST-LINES



MOLYNEUX PLEATED JACKET HIP-BELTED DRESS (MACYS)
MOLYNEUX TAFFETA WITH SWOOPING BELT (JAY-THORPE)

LOW WAIST-LINES



HORST, PARIS

Mainbocher, turning his eyes to the Near East, had visions of the traditional Moscow ballerina when he designed this dress. The stiff taffeta tunic, flower-shadowed, juts bravely out—fullest in back, balanced in front by a bunch of flowers that matches the print of tunic. Matching, too, is the chiffon slip (from Wanamaker, New York, Philadelphia). Herz jewels.



Now glancing Far Eastward, Mainbocher crystallizes an exquisite Chinese dream in this shining gown. Delicate, intricate Ming porcelain flowers, blue on red, shimmer on the satin, and the tunic ends below the knees in jagged beading over a slip of the finest possible pleats (Bonwit Teller; I. Magnin). The sleek bronze deer were loaned by José Maria Sert



HIGH OR LOW SHOULDERS: From many camps come high, peaked shoulders. Piguet's look like banjos—rising nearly to the ears. Vionnet folds or gathers shoulders with an ingenious hand. Alix gathers her sleeves in back of the arm seam; Maggy Rouff in front of the arm seam. Lanvin's sleeves rise in an upholstered or hooped manner. Chanel slashes hers and inserts pleats. Molyneux slopes his shoulders, and Jean Patou likes raglan cut.

TUNICS: All dressmakers agree that tunics are important, but disagree as to form. Maggy Rouff's tunics have Cossack flares, long sleeves, high necks, and tight bodices. Some of Mainbocher's have full ballet skirts; others are straight and Chinese in spirit. Schiaparelli shows many variations of high-waisted tunic suits, very pre-War. Lanvin flips a slight flare into her tailored ones.

PLEATS: Pin-pleats are the news—pin-pleats pressed so tightly together that you think they are crinkled crêpe. Mainbocher, Molyneux, Lelong, and Lanvin make entire dresses of these pleats; and there's a printed taffeta coat of them at Alix. Marcel Rochas likes accordion pleats for his mousseline blouses. In many houses, box pleats of every width give fulness to skirts.

FLARED OR STRAIGHT SKIRTS: Taffeta petticoats make Mainbocher's full skirts seem even fuller. Vionnet clings to bias skirts for day and stiffens her net and organdie evening skirts with cording. Chanel and Molyneux stick to straight skirts, generally. Patou's skirts, despite the pleated godets, look slim. As for length—nearly all day skirts are shorter. (Continued on page 61)



SCHIAPARELLI (IMPORTED BY BERGDORF GOODMAN)

Schiaparelli salutes the Soviet. Amused by the parachute jumpers on her recent Russian trip, she introduced this at her Collection. A skirt like an opening parachute, on a crêpe dress—cut off above the ankles!

Paris Openings



MAGGY ROUFF (IMPORTED · BY JAY-THORPE)

Maggy Rouff brought down plaudits at her Opening with this spectacular tunic. A battle of flowers rages over the crêpe, the bodice is as snug and the flounce as flip as a Diaghilev ballet dancer's. Nothing but a slim crêpe tube for a slip



MOLYNEUX (MODEL LEFT IMPORTED BY SAKS-FIFTH AVENUE)

Molyneux flings finger-tip jackets over dress after dress in his distinguished Collection. Left: a jacket of crinkled crêpe heavy enough to stand alone kicks out behind a crêpe shaft. And right: a sunburst of pleats fans out over a crêpe sheath



LANVIN'S TRANSLATION OF "MARGOT" AT THE OPENINGS; IMPORTED BY JOHN WANAMAKER, NEW YORK AND PHILADELPHIA



ROCHAS ARROW-PRINTED SUIT– MAGENTA BLOUSE
ROCHAS SHIRRED CHIFFON JACKET (LORD AND TAYLOR)

JUTTING JACKETS

LOOSE OR FITTED JACKETS: Jackets go to extremes, too. Great flares—circular or pleated—swing out below yokes of knuckle-length jackets at Rochas, Molyneux, and Creed. That's the new length—to your knuckles! At the other extreme is the tailored suit . . . Schiaparelli's newest being curved up in back and down in front, like a waistcoat. Alix likes basque jackets—fitted so snugly you can scarcely draw breath. Box jackets linger at Chanel's and boleros, cleverly curved, at Molyneux's. Both Vionnet and Mainbocher button coats on backwards.

NEW DETAILS: Up in front go many evening skirts. Sometimes, they are noticeably shorter all around, and, for dinner, cut off above the ankles. Short sleeves have struck every house—the better to show off bright gloves. There's a mania for yokes, for high white ruffs, and for seams that are obviously ornamental, instead of utilitarian.

FOLDEROLS: Bright red flannel gloves with metal wrist chains; bowler hats with diamond mesh veils; belts shaped over hips; valentine frills under hat brims; butterfly combs . . . these are some of Schiaparelli's touches of humour. Pearl-beaded evening jackets and beaded sandals—Alix's. Bouquets of tulips stuck in belts and swathed sashes—Molyneux's. Geisha lacquered fans and combs—Lanvin's.

COLOURS: There's a decided grey cast for spring. Grey as well as black and blue for day. Greyed mauve, almond, cyclamen, pink, buttercup, and turquoise—not only for evening, but to wear with dark colours by day. White is everywhere. There is much handwriting on prints—even stamped-and-addressed envelopes on Schiaparelli's. In fact, prints are printed with anything: gay jewels, daisies, sweet-peas, carnations, chrysanthemums, even harlequins, pigs, radishes, buttons.



MAINBOCHER PIN PLEATS DAISY-PRINTED CREPE
MOLYNEUX GREEK SHAFT PLEATED MAUVE CREPE

PLEATS PLEATS



MAINBOCHER BLUE WOOL OVER PETTICOAT (HATTIE CARNEGIE)
LELONG BLACK TULLE STRAW-EMBROIDERED (BENDEL)

UMBRELLA FLARE

VIONNET FOLDS SLEEVES OF WHITE RAYON PIQUE COAT
BLACK DRESS SUZY RED CREPE HAT (ALTMAN)



VIONNET PUTS CAPE OF BLACK CREPE DRESS OVER
RED WOOL COAT REBOUX CART-WHEEL (BENDEL)

BY PHOTO-RADIO



CHANEL BLACK TAFFETA COAT BELL SKIRT SWOOPS WIDE BELOW TAUT WAIST (SAKS-FIFTH AVENUE)

SCHIAPARELLI SENDS WAIST SKY HIGH WITH SQUARED PANELS ON BLUE WOOL COAT BIRD BUTTONS (BEST)

• Marcel Rochas' spring collection is a study in contrast—open warfare with monotony! In this spirit, he takes white waffle piqué for the hip-length jacket and vest (left, below); scallops them like a baby's pinafore; then, suddenly, adds a pleated black skirt, black gloves, Maria Guy's black hat
• Right, below: Exciting as the contrast between spring and winter—Rochas' white silk jacket, box-pleated down the front, upholstered with bright leather buttons, played off against a black skirt and Maria Guy black Milan hat
• Robert Piguet's Mephistophelian dinner-suit, opposite, likewise goes to extremes; enormous shirred shoulders on the swallow-tailed satin cape, slick straightness in an ankle-length black wool dress and Louise Bourbon top-hat

HORST, PARIS



MARCEL ROCHAS (BENDEL)

MARCEL ROCHAS (HATTIE CARNEGIE)



ROBERT PIGUET (BERGDORF GOODMAN)



SCHIAPARELLI HAT AND SUIT (BENDEL; I. MAGNIN)



MOLYNEUX (MILGRIM)

• Out of the Paris Collections—flat hats, high hats, bowlers, cart-wheels • Right: Molyneux shades a sun-burst-pleated jacket and dress with a Gibson-girl rondelle of black Milan • First, below: Descat's love—the saucer hat: turned up, turned down. This one of brown felt has gay pom-pons (Bendel). Ira Belline wool suit • Second: Suzy rims the crown of a black straw saucer with gardenias (Bendel). Francevrament's dress • Third: Talbot peaks the crown of a felt hat (Macy's). Piguet wool suit • Opposite: Schiaparelli teams a bowler hat and tailored cape suit without a hint of masculinity. The coat is curved up in back and down in front like a waistcoat. A dia-mond-mesh veil ties over the face



DESCAT • IRA BELLINE

SUZY • FRANCEVRAMENT



TALBOT • PIGUET

GREEK LETTERS





On April fifteenth last, eight young Americans—five men, three girls—set sail in a chartered yacht from the Piræus, the ancient port of Athens, bound on a three-weeks' jaunt among the Greek Isles. They went to the Cyclades; Kea, Andros, Tinos, Myconus, Delos, and Naxos, taking provisions for a week at a time. April slipped away; the three weeks were up; and still they plied the Ægean and Ionian Seas, wandering through the Ionian Islands, all around the Peloponnesus (making horseback trips up the mountains), and into the Gulf of Corinth. It was not until nearly two months had passed that they returned to Ægina and their starting-point.

A wine-dark sea where once the triremes of ancient Greece passed and repassed, carrying Pentelic marble and Samian wine, honey from Hymettus and gold from the treasury at Delos . . . Jewel-like islands, strewn with the fragments of a deathless sculpture: this is what some of these young sailors saw. But there were other members of the party in whom the realist predominated over the romanticist; and *they* saw fleas, flies, dirt, hot air, cold water, no vegetables, (except for some tiny cucumbers), grease, and seasickness.

Below, with Olympian impartiality, we publish two letters, from two of these modern Argonauts; one from a member of each faction, one argument for each type of person—a contemporary edition of the old, old struggle between Realism and Romanticism. The first is from an ardent and unshakable Romantic:

"We set sail last Monday—a glorious day—and sailed to Ægina, where we climbed to the temple and watched the late afternoon turn to dusk; then returned to the yacht and dined (with some difficulty) in the saloon on deck, as we crossed the bay under power to a small harbour below Sunion. We had a strong following sea, with no sail to steady us, and all the girls were sick, but good sports. I stood astern with the captain; a fresh wind blowing, a full moon, tall masts outlined against the stars, and the boat riding the big waves beautifully. The *Flisvos* is a stout little ship, rigged as a schooner, and built like most of the sailing-vessels in this part of the world; about sixty-five feet long, but very broad and seaworthy, with a good sail and engine.

"We carry seven in the crew—a weather-beaten captain, two seamen, two cooks, a steward and an engineer. The steward speaks a little French and the captain a little English, but with the others we can only make signs—so we're very grateful for a Greek friend who is with us and acts as interpreter. We carry two small boats (I insisted on a second, with fifteen hands aboard) and life-preservers—much to the amusement of the crew, (Continued on page 118)



IMPOSSIBLE INTERVIEW (?)

WE WHO ARE ABOUT TO DIET

by Corey Ford—Author of "How to Avoid Drinking" "How to Avoid Eating" "How to Avoid Breathing" etc.

(Because of the popularity of books on Diet, Health, and How to Starve Beautifully, the editors of VOGUE this month have requested their staff-dietician, Dr. Corey Ford, to offer below a few of his own valuable Health Hints. Dr. Ford is known as the inventor of the sensational Thumb Method of Reducing, in which the patient reduces by sucking nothing for seven days except her thumb.)

Who does not desire the Body Beautiful? Who would not be willing to trade all that she has to regain the svelte curves of Youth, the complexion of a peach, the skin of a grape, the teeth of a pearl? Who does not seek that greatest of all blessings, Vital Health? If you wish an attractive figure, if you have determination, if you have will-power, if you have ambition, if above all else you have a couple of hundred dollars to lay on the line, then you are the one I am looking for.

What you need is a Diet; and in order to understand the problems of diet, perhaps it will benefit the patient if she takes a brief excursion into the fascinating human digestive tract. If Madam will open her mouth very wide, and step inside, I am sure she will find that the results of the trip will more than repay her effort.

To be sure, the idea of a Diet is nothing new. At the moment, doctors estimate, there are more diets in America to-day than there are people following them. There is a diet that forbids meat. There is a diet that forbids fats. There is a diet that forbids anything containing starch, such as a stiff shirt. One diet advises drinking vegetables—they say there's nothing like tossing off a glass of mashed potato at the end of a hard day—and still another diet allows you to eat anything that you want, provided it is raw carrots. Another diet recommends eating while lying flat on your back, and another suggests living in a hollow tree for two or three months each year and subsisting entirely on tender roots and bark.

My own Health Diet, on the other hand, cuts out food entirely. Food, scientists agree, causes overweight; and overweight is probably the greatest single factor in producing excess poundage. In my Health Institute, they never eat at all; and I have found that the results are highly beneficial, not only in reducing my patients, but also my grocery bills. Instead of serving meals, I allow each patient a single grape, which she may take out of her pocket three times a day, contemplate for five minutes, and then put back in her pocket again. After a week of this diet, I graduate the patient to an orange, and after fourteen days I permit her to contemplate a grapefruit.

In order to realize the most satisfactory results from this diet, moreover, the patient should also purchase one of Dr. Ford's Little Flatterer Bathroom Scales, with adjustable thumb-screw. By turning this screw slightly to the left or right, the patient can attain practically any weight that she desires.

In addition to diet, of course, no Health Régime would be complete without paying some attention to exercise. While a proper selection of calories and vitamins is of great aid in creating an attractive figure, the benefits of the entire diet would be lost unless the patient were willing to assist Nature by indulging in a series of mild calisthenics that aid in distributing bulk and produce proper digestion. For the assistance of the patient who seeks to follow this rigid physical routine, therefore, I have prepared a series of popular calisthenics designed to exercise most of the important muscles of the body. As a special concession to wealthy dowagers among my patients, these exercises may be taken right after lunch.

1. LEG MUSCLES AND LOWER ABDOMEN: Sit back in your chair, with both feet on the floor under the table. Elevate the (Continued on page 120)

VOGUE VS. VANITY FAIR

VOGUE: Darling, come a little closer. I've admired you for so long, but you've been so cold to me! VANITY FAIR: We're in a different class, my dear. I'm an intellectual. You're just a fashion-plate. VOGUE: I know, I know. But, after all, we both do the same sort of thing. VANITY FAIR: What do you mean? VOGUE: Well, it's all a matter of taste. You dress people's minds, and I dress people's bodies. VANITY FAIR: That's just it. You're such a commercial hussy. VOGUE: Where would you be if I weren't, darling? VANITY FAIR: In the red, I guess. VOGUE: Wouldn't you rather be in my arms? VANITY FAIR: I'm afraid I'd lose my head! VOGUE: No, only your independence! What's mine will be yours, what's yours will be mine, now and forever, amen. VANITY FAIR: Is this a proposal? VOGUE: Naturally. Isn't it leap-year?

Into the night





By Marya Mannes

Bed is apparently the last place a confirmed New Yorker wants to go to. Once there, he is happy enough; but to delay this end he has become a genius in devising means, chief of which is the night-club.

It is unthinkable, of course, to go to bed after the theatre. The nervous system of the city slicker is not conditioned to stand this sudden wrench from the unreality of the stage to the very simple reality of bed, and to an inward solitude (be he wed or no) which he has neither the courage nor the serenity to face. So he and she go on—into the night.

He, she—and you. It is now March, and you hear yourself sighing, "I am sick of night-clubs, I am sick of the whole business." But you are powerless because you live in this town. And you come out of a theatre onto the chill pavement and he hails a taxi and you get in; and for a mad split second (in which you feel the tiredness of your eyes), you think, "God, if I could just go home."

Then his voice says, "Where do you want to go?" and you answer, and the night slips through your fingers and you forget you never wanted to go at all.

Where *do* you want to go? There must be some reasons for your choice; some moods coercing it; some quality in the man, or in your relation to him that demands, this night, a certain place.

As yet, say, you have known him very little. You have never, in fact, been out with him alone before. But already there is a certain electricity, a pleasant tension which you do not want to dissipate too soon in the space and light of a big place.You want to nurture it.



"MAISONETTE RUSSE" SHISHKEBAB

It cries for colour and warm music. So you say "Morocco." You were right. There is a tigerish quality in the place (do the stripes on the banquettes conjure that up, or the feral faces of the women that gather there?). Spurious as they are, the silver palms and the winking stars make the place sultry, tropical. And the band completes it. Especially the rhumba band, with the sibilant incessant shuffle of the gourds. People dance in a trance at El Morocco. The light is low enough, the floor crowded enough, to rob them of fear and propriety. They close their eyes, the men bury their faces in the women's hair, the couples gyrate aboriginally, the stars wink over them, cynical and fitful. At the tables sit the loveliest women in town, the toughest, the smartest, and the most celebrated. (Continued on page 114)



UNDER THE WINKING STARS OF EL MOROCCO



"MONTMARTRE" MUSES





HOT AND SWEET IN HARLEM

KITTY CARLISLE



NELSON



• Two white hopes of stage and screen in springlike guises:
• Helen Trenholme is the charming Lady Jane in "Victoria Regina." Costume; Bergdorf Goodman. Jewels; Udall and Ballou
• Kitty Carlisle, melodic conspirator in the recent operatic antics of the Marx brothers, is poised for flight in a befrilled costume from Saks-Fifth Avenue, New York and Chicago

HELEN TRENHOLME



These things stand out – by George Jean Nathan

A CONTEMPLATION of the present theatrical season results in the obtrusion of several signal facts. The first of these is the skeptical head-scratching over the earlier appraisals of the genius of young Mr. Clifford Odets. That the youngster has a lot of talent, all of us are only too ready to admit, and that he has a future, all of us are only too ready to pray. But that "Paradise Lost," his most recent play, any too greatly encourages last year's overly luxuriant estimates of his dramaturgical prowess, none of us can even faintly persuade himself. What concerns us even more, however, is a dubiety as to young Mr. Odets' preparation and working background. This dubiety is predicated upon nothing less than Mr. Odets' own innocent and artless self-confessions.

Having announced that his latest work was influenced by Chekhov and that it reflected the Chekhovian technique, it was, for example, none too reassuring to learn from a subsequently published admission that he had never read and knew nothing of Chekhov's finest play, "The Cherry Orchard." Indignant over criticism of his dramaturgy in "Paradise Lost," it became further apparent that, struggling to defend himself, he was completely unaware of the good point for the defence to be found in Strindberg, notably "The Spook Sonata." Attempting in a public statement to confound his critics in other directions, it became painfully obvious that his desire to have people think he knew something about music was based upon sheer affectation, and that his musical knowledge must have been gained either from loose and casual reading or at bogus second-hand. Surely some kind friend should have prevented him from issuing such absurd statements as those concerning Mozart and Beethoven. Consider, in example, this: "For as the established social order breaks down, the same process is working out in the artist's forms. Blithely, and with great talent, Mozart is able to spill two score or so symphonies on paper. Beethoven, a few years later, in a period of social flux, is able to write only nine, which means that the symphonic form was sufficiently stabilized for Mozart to keep minting out coins from the same mold, while *his distinguished pupil* had to make a new mold for each of his gold pieces."

Even when it comes to the present-day theatre and drama, Mr. Odets displays an equipment of information hardly more lush than that exercised by him in the direction of music. "Even a cursory examination of serious American dramatists' work shows serious craft problems. It is easy to see that for them the slick synthetic plot play is an outmoded form. *The fourth act has long since been delivered to the ash heap.*" Mr. Odets will perhaps not deny that Eugene O'Neill is a serious American dramatist, yet O'Neill's very last play was in the four-act form. And there are other instances that might equally embarrass the profound Mr. Odets.

"Even where the three-act form is retained, 'third act trouble' is general instead of exceptional," he continues. This is Simon-pure bosh. What of O'Neill's excellent third acts, *e.g.*, "Ah, Wilderness!"? What of Maxwell Anderson's? What of the admirable third acts of our most serious American writer of comedy, S. N. Behrman? What, to make the dramaturgical argument more general, of the third acts of the outstanding present-day European dramatists?

Mr. Odets goes on to instruct us in his ignorance. "The final truth is that Chekhov's people are not imaginative characters, but spring from the social impasse around him.... He knew that to imprison them in plots would be to do violence to the deepest truths of their lives and social backgrounds. O'Casey in the bulk of his plays knows the same thing about his people." O'Casey knows nothing of the sort. Mr. Odets should acquaint himself with O'Casey's work. There is enough so-called plot in the drama of O'Casey to satisfy even half a dozen Owen Davises.

A fews weeks ago, in addition, I am told that Odets actually wrote a letter to Bernard Shaw, insisting that Shaw pay attention to him on the ground that "I am your playwriting son!"—as ridiculous critically as it is sophomorically belated. Playwrights of all kinds have been writing that vainglorious jabber to Shaw for the last twenty-five years.

A second fact that emerges from a scrutiny of the current (Continued on page 112)

Renoir's "Rose et Bleue"

In 1856 when Auguste Renoir was fifteen years old, he dipped his brush in iridescence for the art of painting china, of colouring roller-blinds. As he matured, however, he left the influence of Limoges foremen for that of Sisley and Monet. By the time he died in 1920, he had painted an enormous number of canvases, none sad. Most important of all, he was celebrated as one of the greatest of the Impressionist School. His paintings, mainly nudes, flowers, and children, were enveloped in a warm haze, much like the sensation of drinking hot tea after a snowy walk. While the nudes kept a kitchen health, the children developed a bourgeois dressiness. These little girls, for instance, shown by the Bignou Gallery

ACCOMPANIMENTS TO A NIGHTCAP AT MRS. GILBERT MILLER'S

NYHOLM



HOT SOUP COMPLEMENTS THE LATE-AT-NIGHT DRINK



NIGHTCAP COMPLETE, WITHOUT BENEFIT OF SERVANTS

NIGHTCAPS



AFTER THE THEATRE AT MRS. FREDERICK T. FRELINGHUYSEN'S

The theatre is over, and what do you do? You go to a night-club and dance all night. Or you go determinedly home to bed. Or, if some one has said before the play or during an entr'acte—"Stop in for a nightcap, won't you?"—you accept with the greatest of pleasure the compromise between the two. And it is very pleasant sitting, preferably in front of a fire, with a drink in one hand and a sandwich in another, discoursing upon the virtues or vices of the play and feeling very entertaining without having to exert yourself further.

For a nightcap suggested practically on the spur of the moment is very different from an "after-theatre supper," with a lot of people and invitations in advance. Of course, it varies according to the house to which you go. The Gilbert Millers often take people home for a casual drink after the theatre when they are in New York staying with Mr. Jules Bache, Mrs. Miller's father, in his house full of distinguished works of art. On these occasions, you find a table set in the Dutch room under one of the famous Van Dyck paintings, as you can see in the photograph on the opposite page. The butler serves the champagne, but the guests help themselves to a sandwich, a bit of ham, a hard-boiled egg, as they wander about. A grog tray with beer and whisky is laid out on a small table, and, in cold weather, a chafing-dish appears.

When Mrs. Frederick T. Frelinghuysen gathers a few people together after the theatre, she has a small table set in front of the fire in her white drawing-room and has only candle-light in the room. (A view of this appears above.) Mrs. Frelinghuysen's favourite after-theatre dish is a *navarin* of liver and bacon, cooked and put in a chafing-dish to be heated just before it is eaten, with buttered toast kept hot in a covered dish. She adds a bowl of tomato jelly with lettuce and a whole loaf of wheat bread, which is heated a bit in the oven and put on a bread-board while it is hot, so that guests can slice and butter their own, which is something you will find people love doing for themselves.

One hostess always offers her guests a cup of hot bouillon with late-at-night drinks, whether the occasion is (Continued on page 120)



CHOICE OF CHAMPAGNE OR M...

Away with regimentation in hats! Audacity and variety are the only precepts of spring. (First, left) A lurching visor on Marthe Valmond's black felt hat; from Florence Reichman. Deep red Panama (second) with a braggadocio rolled brim; Lilly Daché; Marshall Field. A towering loop on Patou's hat of blue réglisse straw; Florence Reichman; Ransohoffs. Orange geraniums toppling on a rough straw fedora (fourth); John-Frederics; Blum's Vogue. Talbot's winged hat (fifth) of straw like a coarse veil; from Sally Victor; J. W. Robinson. (Large sketch) A white pompon on Suzy's paper Panama hat; Milgrim; Bullock's-Wilshire











(Large sketch) If big brims are your obsession, shade your eyes with this forward-thrusting black felt hat of Rose Descat's. The slanting crown is squared off in the back. (Directly above) Masses of velvet flowers are banked on the visor of Suzy's straw hat. In two views you see Reboux's gallant antelope hat with ostrich piled high at one side. An embroidered veil flips from Reboux's small and childish cap of shiny black straw. (Upper corner) Blue and red Cellophane daisies are tacked like a headlight on Talbot's bue-and-white checked shantung saucer hat. Bendel has all of the hats on this page



CHAMPIONS LLOYD AND LOCKE EMULATE THE MAESTRO, JOSEPH VINCE



THE "SILENT SOLDIER"—INANIMATE OPPONENT



REMIE LOHSE

THE SWORD IS MIGHTIER—

THERE is probably no sport in the world which is less understood and less participated in in this country, and which actually is more damn fun, than the ancient and scientific game of fence. It is known vaguely that certain large cities have a Salle or two, wealthy athletic clubs may have a Maestro, and it is a minor sport in some of the more sophisticated colleges. But to the average laymen it is a gag, and when you tell them that you are interested in fencing, they will suddenly sag at the knees, hold up their right hands pointed at you, and roguishly cry "*touché.*"

But no one, apparently, has the slightest idea of the excitement of the sport; of the mental stimulation that results from a bout; of the terrific, tiring exercise it provides; and of the sheer joy and pleasure of a violent, personal-contact sport that calls for strength, speed, agility, courage, nerves, and ingenuity, all the thrill of a good boxing bout and yet none of the pain. Also, it is the only personal-contact sport in the world in which a skilled woman can give a man of equal skill all that he can handle. Not that the best men fencers will not, in nine cases out of ten, always defeat the best women fencers. But, among average people who fence for the fun of it, a man has no advantage over a girl. If anything, he is handicapped because a woman's natural deceitfulness comes in handy at foils. Her character, which is to be tricky when it is just as simple to be straightforward and to say no when she means yes, is usually found at the tip of her foil. She is not to be trusted, especially when she looks most innocent. Therefore, she makes a dangerous and highly exciting opponent.

I have had more fun, for instance, fencing with Marion Lloyd, Dorothy Locke, and little, chubby Maria Cerra, three of the best girl fencers in the United



CATLIKE AND READY



SALLE D'ARMES—VINCE IN HIGH GEAR

BY PAUL GALLICO

States, than with most men. The men breathe hard, make flourishes, look menacing and stamp their feet, and are as easy to see through as a newly polished window. On the other hand, the little fuzzy-headed darlings give you a sweet, angelic smile that completely lulls and disarms you—and then stab you. Or they droop a little at the mouth and lower their lids, and you begin to feel sorry for them because you think they are getting tired, the poor dears, and maybe you had best let up on them a little. At that point they stab you again.

Perhaps the smartest trick turned for fencing in recent years was the American début made here recently of Aldo Nadi, the great Italian master who deserted Paris to try his luck in New York and Hollywood. He turned it into a social field-day. Signor Nadi, if I may be permitted to compliment him sort of around the corner, is no dope. He engaged the ballroom of the Hotel Plaza, charged five dollars and fifty cents per copy for tickets that included supper and dancing, acquired a dozen or so patronesses from Fifth and Park Avenues, invited the most competent professional and amateur talent he could find in the city, and went to town in the best social manner.

No one, including the reporters, seemed to have the foggiest notion about what was going on up on the elevated fencing strip, but it did penetrate—while Signor Nadi was performing—that here was one of the great artist-athletes of the world and that all the contestants seemed to be having a whale of a good time, whether they were winning or losing. If the wealthy will take up the sport as a fad, the average citizen will become interested soon enough, especially when he finds out that it is one of the most reasonable of all sports. Five foils and a mask thrown in can be purchased for the price of a first-class tennis-racket. The jackets and gloves are cheap, and once the beginner has had sufficient instruction for a fence bout, any room in the house will do—provided he has some one with whom to fence.

For some reason, people seem to consider fencing a sissy sport. But the truth is that, if you are not in shape, it jolly well kills you. Not long ago, a photographer was making some kind of a publicity picture with Lou Ambers, a light-weight prize-fighter, and Mr. Joseph Vince, proprietor of the Vince Salle d'Armes in New York. Mr. Ambers had just won himself a prize-fight and was in top physical condition. Mr. Vince arranged Mr. Ambers in the position of a fencer on guard, both knees bent, spine straight, head erect, left foot turned sideways, right toe pointing straight ahead, right arm bent and slightly extended, left arm curved and held high, the hand hung gracefully for balance. The photographer fussed for a few seconds with his camera, focusing and arranging the stops. Mr. Ambers suddenly let out a wail. "Hey!" he said. "For Pete's sake, hurry up. My arm is dropping off." It would have, too. When I have finished with a lesson, and a few bouts, I am wringing wet from head to foot and dog-tired. If any one is looking for exercise, that's it.

There are three types of weapons used: the foil (or fleuret), the *épée*, and the sabre. The foil is the foundation weapon. It is a slender sticker, made of finely tempered steel with a great deal of bend to it, light in weight, and with it one learns the rudiments of the game, the attack, the parry, and the counter or riposte. It requires eye, wrist, nerves, and extreme accuracy, since the target is restricted to the breast and flank, from the neck to the waist-line. Touches on the arm, hand, mask, neck, or below the waist-line are (Continued on page 133)



MRS. JAMES V. FORRESTAL · MISS JANE SANFORD



MISS BEATRICE PATTERSON AND MRS. T. REED VREELAND

REMIE LOHSE

MRS. ROBERT E. STRAWBRIDGE, JUNIOR

LEATHER LEADERS



PEOPLE come back from London these days with a new variety of Anglomania. In practically all their trunks you'll find a coat or a jacket or a whole suit of leather, made for them by Leathercraft of Malvern. The suède that Leathercraft uses is so soft it can be tailored as impeccably as any tweed; and it has already become an established classic for country. All of which explains why you'll be seeing suède sports clothes at Long Island race-meets, at Sunday lunches, and all over the countryside this spring, in the luscious colours that only leather seems to be able to assume. It explains, too, the pleased expressions of the six ladies on these pages—all snapped on Long Island, but all recent visitors to London.

Mrs. Robert Strawbridge (lower left, opposite page) wears a fitted, tobacco-brown top-coat. Miss Beatrice Patterson's four-button suit is hunter's-green, like her Tyrolian felt hat. Mrs. Reed Vreeland swings a loose brown suède coat over a cardigan jacket and skirt of red-plaided brown tweed, and adds a red scarf, chamois gloves, rubber Wellington boots. Mrs. James Forrestal's wine-red suit is pointed up with a pink blouse and a fresh pink daisy. Miss Jane Sanford wears a brown jersey and brown gloves with a chamois-yellow suit. Mrs. George Bostwick's suit is pale beige, fitted and buttoned, with a beret to match.

MRS. GEORGE H. BOSTWICK





• Heaven and higher mathematics alone know the combinations possible given the two suits and four sets of accessories on these pages. Here are eight.

• Assume that you buy both suits A and E. A is of gabardine, brawny-shouldered, neat-waisted, worn with a minimum of felt sailor (hat and suit from Lord and Taylor). Suit E (opposite)

• Go country in A with accessories B: checked flannel waistcoat; cavalier felt fedora with an adaptable brim; calf bag; heavy silk square for chic bulk at the neck; shoe of Bucko (reversed calf); Guibert Frères' doeskin gloves; anemonies, Irene Hayes inspired. All from Saks-Fifth Avenue; New York, Chicago

• Or turn out for cocktails in the same suit with accessories C: Florence Reichman's flip kiltie bonnet of felt; pleated chiffon blouse; satin Ascot ending in a blaze of glory; Louis Meyer's English suède pull-ons; frivolous morning-glories; calf pump with the new and perfect heel for suits; Koret's calf pouch bag. (All but the hat from Altman)

• Substitute the skirt of suit E for that of suit A; add same accessories; and credit two more outfits to your wardrobe

• And now consider this black wool tailored suit E and the changes you can ring on it. (Both the suit and the curled brim felt hat are from Best)

• For gaiety in town, add accessory group D: A linen blouse in a lively purple and pink mixture, a pancake felt hat to be worn with bravado at a list of forty-five degrees; a tremendous square of thin silk; short English doeskin gloves zipped up the back; a clump of big bold buttercups; twin-strapped shoes of Bucko; and Bienen-Davis' patent leather bag with an elliptical (there's news!) gold metal frame. All from John Wanamaker, New York and Philadelphia

• For less formal occasions in town, switch to accessory group F: On your head, a straw sailor with a wicked little veil. For your blouse, black challis blooming riotously with roses. And a silk Ascot scarf; Steinberger's doeskin pull-ons; a monk-type calf and Bucko pump; and a huge pouch of calf with double locks. All from Saks-Fifth Avenue, New York, Chicago

• Switch skirts with A and repeat!



2+4=8


COVARRUBIAS

SHOP-HOUND CRUISES AROUND THE TOWN

March weather, as we well know, is so much bluff and bluster. Even the arbutus mockingly pushes its pale head through the snows—a thing it would never have the courage to do in January. But this year, violets, too, have dared to blossom early—on the tops of ladies' heads. Whole hats of enormous, vivid purple violets, say John-Frederics, or hats with bunches of tiny white crinkly Parma violets smack in front. Violets by night—tight little nosegays of them tucked in your curls. And to pin on your lapel, stylized clumps of flowers and big bow-knots of rhinestones and semiprecious jewels; or swirls of bright coloured stones in sleek, cylindrical gold settings. You will find these at Saks-Fifth Avenue.

For those who are unable to bid farewell to Fifth Avenue long enough to say hullo to Honolulu, there remains the consolation of shops that sell the products of foreign countries. For a complete change of air, go to Mott Street and the Chinatown Emporium. There you will find square deep green pottery vases for the daffodils that fill your rooms with sunshine; and for the floating faces of camellias, the palest green flat bowls. Gunn and Latchford (323 Fifth Avenue) have something different for you to wear around the house: brocaded pyjama suits, as worn by Chinese women, except that the immense wrap-over to the trousers has been eliminated. In strong colours, like emerald and yellow. About $17.50.

From Mott Street to Mexico, exchanging the incense-laden air of Chinatown for the pungent odour coming from the clusters of copper coloured chillies hanging on the walls of the Mexican Handcrafts Shop (13 East Eighth Street). For those unfortunate people, driven frantic by an inability to fry an egg without breaking it, let me recommend the dishes for *œuf sur le plat,* in which you both cook and serve the egg, thus averting calamity. These plates are of inexpensive brown glazed pottery. And on pale green, blue-rimmed pottery plates and cups are depicted realistic desert scenes, calculated to give you a Wanderlust. Curiously attractive are the Virgin of Guadalupe glass wine-bottles, around $2.50 each.

At the India Arts and Crafts, the air smells dimly of sandalwood, and the atmosphere is so redolent of the East that I'll bet a rupee everything comes from India to 115 East Fifty-Seventh Street on the backs of camels. The creamy, hand-woven silks from Benares are made in several weights and have a hundred uses: the heavy silk (about $4.50 a yard) would be ideal for slacks and shorts, and skirts and jackets for warm climates; a lighter silk (about $6.50 a yard) with a weave like a wool serge should, in the hands of the right Little Woman, make up into stunning sports dresses. And there are multicoloured hand-woven Indian print silk scarfs to wear with these. (Continued on page 131)

A PLAID PLURALITY

• Sweeping the country, lusty checked jackets like those opposite. The supple-waisted lady at the far left brightens the landscape in a primrose-yellow jacket, over a skirt of the same sort of English tweed • Next: Pink tweed arches to meet a jersey blouse • Left: Black, pink, and blue—a new merger for town or country. This wool suit and its companions are from Saks-Fifth Avenue; New York, Chicago

SHOPPING IN THE U.S.A.

Life in America does have its blessings! Thanks to the Big Wheels of Industry, you can live where you like—anywhere from Syracuse to Seattle—and still have at your door-step clothes that are the despair of half the women of the world. On the eight pages beginning here, we've sifted out the cream of the spring crop. Clothes that America makes for America and puts within the reach of America. Clothes designed by brains that understand Main Street and the metropolis, life in country haunts or behind glass-topped desks, slim figures or whatever you call yours.

Take these pages with you when you set out on your spring shopping. They'll be an intelligent little pilot. For we've thought both of average purses and far-above-the-average tastes. None of the models ranges much over $75. And even those at a fraction of that make no compromise with quality. Fabrics have been scrutinized ruthlessly, colours eyed warily, workmanship cross-examined. The chances are you'll find the things you want in a shop in your city, but, if not, a stamped and addressed envelope to Vogue's Information Service will bring the name of a shop in your vicinity.



JAY-THORPE

REMIE LOHSE

RUSSEKS

SAKS-FIFTH AVENUE

ALTMAN



ABERCROMBIE AND FITCH

BEST

• Above: Chin frills of the hour! A black silk suit owning a precious hand-made organdie blouse. Short jacket, pleated skirt. A rarity for about **$65.** Straw hat
• Left: A country suit you'll keep years. Brown-and-oatmeal tweed jacket, velvet collar; grey flannel skirt. No sounder investment for about $70. Felt hat
• Opposite, upper snap-shot: Just enough Chinese. A beige wool jacket, priest collared, swinging over a black crêpe dress. Enchanting motor veil on the hat
• First, opposite group: A tailleur you can wear even if you're not a sylph, for its jacket is long enough. Grey wool. Surprising for about $65. Grey felt hat
• Second: Three pieces: Plaid wool coat, plaid jacket, blue tweed skirt. Felt hat
• Third: A checked taffeta jacket over a black crêpe dress. Straw Breton hat



MILGRIM • ALTMAN

IN SHOPS EVERYWHERE

• Searching for a paragon of a coat, are you? There it is, left, above. Blue wool, double-breasted, coin-buttoned, and the new flared back. And it's not only for the pencil-slim! Around $75. The pert Scotch cap is of blue belting ribbon

• Whatever your life or lines, you can't go wrong with the ensemble above. Broad-shouldered black wool coat, black-brown-white printed dress. Ribbon-brimmed hat

• Opposite: The beauty of the first outfit is that you'll wear its carefree French blue wool jacket over other dresses. Notice the blue cummerbund (nothing is newer) on the black crêpe dress. The heart-shaped felt hat is a flatterer

• You won't tire of that printed ensemble, second opposite. Tidy white sails on Ducharne's black crêpe. A neat dress, piqué collared, and a three-quarters coat you'll often slip over a plain dress. About $60. Pompons on the felt cap



IN SHOPS EVERYWHERE

• Ten dresses—none over seventy-five dollars, some as low as twenty-three PLEATS—dozens of them—for the skirt of the blue print silk dress directly left. This looks like a suit—that's the clever handling of the piqué trimming. It doesn't demand a match-stick figure, either. About $70; Bonwit Teller

• More pleats (second) on a dress and jacket of green-and-white heavy sheer crêpe. Dress has short sleeves for solo appearances. About $55; Milgrim BOLEROS you'll crave. Over the first one below, the crisp ruffles of a hand-made handkerchief linen blouse. The suit itself is of navy-blue wool. (Some days, substitute your gayest waistcoat for the blouse); Jay-Thorpe

• Centre: A bolero that sticks close to the ribs—this one of black crêpe, over a skirt to match, is tacked to the piqué vest. About $23; Russeks

• Lower right: Here's a gay deceiver. Under the blue silk bolero and piqué gilet is a brief-sleeved blue silk dress. About $50; from Sada Sacks





PRINT FILLIP (first, above) on a black crêpe dress. Black-and-yellow print for a dickey; more of it in a cummerbund. About $23; from Bloomingdale COUNTRY LIFE (second, above): A yellow wool dress that goes on triumphantly all through the day. The jumbo collar and cuffs are stitched, and so is the green leather belt. You'll find this model at Abercrombie and Fitch, for about $35 • Beside this, another out-of-towner. This masquerades as a suit, but is really a navy-blue wool skirt and a dark red wool jacket-blouse striped with rows of white tufting and worn with a blue scarf. About $30; from Lord and Taylor PIQUÉ TRIMMING turns up everywhere, on practically everything, this season. Here (fourth figure) it juts up from a navy-blue silk tunic to look inimitably fresh. This tunic line is good for a host of figures and ages. About $50; Best • Tabs of piqué, this time (fifth, right), and a pair of posies for good measure, on a navy-blue silk two-piece dress. Definitely young: the band of shirring amidships instead of a belt; hiked-up shoulders. About $50. Best has this



IN SHOPS EVERYWHERE





• NAVY-BLUE WITH GREY (above) : grey wool dress and cape; Suzy-inspired grey felt hat, bold as a Viking; blue doeskin gloves, Koret pin-calf bag. From Bonwit Teller

• MAUVE WITH NAVY-BLUE (far left on this page). Good when used with restraint. Try big mauve violets (Lord and Taylor) and English suède gloves (Saks-Fifth Avenue). Or a mauve suède belt (Koret) and a Lord and Taylor suède bag (Bonwit Teller)

• ON YOUR LAPEL (directly left), a gold and emerald-green fob-clip; on your wrists, gold links and emerald stones (all from Saks-Fifth Avenue). The scarf is blue-and-red imported silk shantung; the gloves, red English suède. Both from Bonwit Teller

• WHITE WITH NAVY-BLUE (opposite) : blue wool dress, piqué vest and flowers. Blue straw hat; white doeskin gloves. Jay-Thorpe

• CROTTLE WITH NAVY-BLUE (lower, opposite) : blue calf bag; Lord and Taylor. Crottle crocodile bag, belt; John Wanamaker. Crottle suède pull-ons; Bergdorf Goodman





STEICHEN'S PHOTO-SYNTHESIS OF THE LEADING SPIRITS IN WERFEL'S MUCH-DISCUSSED BIBLICAL PAGEANT, "THE ETERNAL ROAD." THE LONG-REHEARSED REINHARDT PRODUCTION MAY OR MAY NOT BE ON AS YOU READ THIS



NELSON

THE GHOST GOES EAST

RENÉ CLAIR is almost too good to be true. Young, handsome, brilliantly gifted, this French director has given the screen its wittiest and most sensitive pictures, from his early "Sous Les Toits de Paris," to his latest prank, "The Ghost Goes West." After a triumphal New York visit, he sailed back to France—to relax

"furnished"

BY G.B. STERN

We should never decide to take a furnished house without allowing for the odd primitive reactions that swell up in us immediately we come into intimate contact with other people's daily oddments, gadgets, treasures, and furnishings.

On first sight of the bijou that we intend renting for the summer, or perhaps the winter, or shall we say the autumn, for our honeymoon or for our convalescence, for the children's holidays or "just till I finish writing this perfectly frightful book of mine," it seems everything that we have ardently desired. We can hardly believe our luck. The owner shows us round, punctuating the interview with slight apologetic laughs: "Of course," he says, or she says, "that old table doesn't *belong* in here. It belongs up in the servant's room, really; we just moved it in because Henry, while he's working so hard, likes something he can lean his elbows on and breathe heavily. And we always come in from bathing by this door, not the other; then, you see, we can just wash our feet in the sink *here*, pick up our espadrilles *there*—well, you'll find it all wonderfully convenient!"

The exchange of hypocritical politeness never falters during this first encounter: they would rather let to us than to anybody in the world; we would rather rent it from them than from any of those dreadful people who *usually* let their houses. The social oil runs freely; nothing jars or creaks. We assent to every concession, praise all these cute little arrangements, and agree that that near-lacquer screen in the dining-room makes the whole proposition fundamentally simple and perfect.

The owners move out and away, far, far away, and we move in.

The first thing we discover in this house which does not belong to us and has not, therefore, been furnished by our own taste and imagination, is a long letter from the owners, scribbled in haste and agitation, and left on the hall table. This agitated scrawl (always in pencil) explains a few things that she had somehow quite forgotten to mention before the contract was signed: little delicious hints that we might find useful; little tiny weeny seed-pearl reasons why such-and-such a cupboard has been left locked; why that extra up-stairs bathroom may not be used at all; why the green baize must always be kept over the inlaid walnut table; why the sitting-room blind may not be raised on the east side. And, mainly, in exactly what respects the servant or servants let with the house are "inclined to be a little touchy." Also by what yodel and footprints we are to know the local milkman from a visiting burglar. . . . "And I hope you'll be comfortable, but I'm sure you will."

Somehow we do not like the flavour of this letter. It imposes too many restrictions. Surely, damn it, we are free to do as we like in this house that we have rented furnished? Surely we are within our rights to resent the hovering, anxious, critical ghost of the real owner perpetually breathing down the back of our necks? The letter has a curious psychological effect on our behaviour. We are gentlefolk, really, with refined and delicate manners, but now we put our feet up on their beastly imitation Louis-Quinze chair.

We become defiantly natural. We become barbarian. We are afflicted with spasms of real hatred. We say, rushing from room to room: "My God, I can't live with *that!*" "Fancy looking at *that* all day!" and begin bundling the owners' treasures out of sight: vases, pictures, embroidered mats, horrible china figurettes, ghastly cushions with tassels, and that lopsided arrangement in wool and satin, whatever it is meant for—all are thrust unceremoniously into the dark cupboard under the stairs. What matter if they collect frowze in there, and cobwebs? For three months we are lords here; and three months is a long, long time.

There, that is better. The air is freer. We can breathe. We can unpack a few of our own things and scatter them about on shelves and tables. How vastly superior they look in comparison!

"How am I to hang this?"

"Oh, drive a nail in."

"Ought we to? Into their wall?"

"Yes, of course, what does it matter?"

The nail goes in with zest, breaks the wall, drags down the plaster. Never mind. This lawless barbarian instinct, which has been violated by that fussy letter scrawled in pencil, refuses to die down for the first few days. It's the owner's fault; she should have left it to our sense of decency to do unto the property of others what we would wish done unto our own.

Anger dies down, and curiosity rises from the ashes. We begin wondering. Wondering broadens into conjecture; conjecture into reconstruction. The Lares and Penates surrounding us gradually cease to be awful; they become significant, eloquent, often pathetic. Our reactions become bosomly and soft as zephyrs. We like the house; we like (Continued on page 121)





FOR A LIST OF SHOPS THAT HAVE THESE MODELS IN OTHER CITIES, TURN TO PAGE 28



VOGUE'S FINDS OF THE FORTNIGHT

• Top-flight fashions, these Finds of the Fortnight. They're the sort of clothes that will make a notable success of any spring wardrobe
• Coachman's jacket (left, above) whips a tailored dress into a suit. Both of printed crêpe. The white piqué collar is part and parcel of the dress, but turns down over the high-buttoned jacket. Jay-Thorpe; $45
• Race-track jacket, plain skirt (centre), and both of wool. The prim blouse beneath is of starched white piqué. From Bonwit Teller; $40
• Black chiffon suit (above), a jacket and a dress; tied with a helter-skelter white piqué bow. In the dress, the pleats are sewed down; in the jacket, left free and full. Lord and Taylor; $40
• Far left: the redingote dress. Tucked over the shoulders for magnificent width that, together with the cowl neck-line of the contrasting front panel, gives the new hood line. Sheer crêpe is the material. You'll find this model in women's sizes at Altman; $30
• Short-cropped swagger coat (photographed), of Forstmann's sheer wool, blusters over a dress of Foreman's printed silk crêpe with its mandarin neck cut high, its sleeves cut short. Women's sizes. Russeks; $40

Bantam and lightweights



BLACK CORSETS (above). They're no longer regarded as Floradora fancies. The slim, smart avant-garde are buying expensive ones of the lingerie type, to wear under black evening gowns. Above is a beauty—a Poirette all-in-one of fine French elastic, lace, and satin; Lord and Taylor

WASP-WAISTS; ROUND BOSOMS (right). Spring clothes cry for tapered waists, and the corset-makers are helping the cause. That new Amasia Silk-skin all-in-one whittles your waist by clever fashioning around the ribs and hips. The net top rounds the bust; Jay-Thorpe

The two brassières in the same sketch round the bosom (no more of the high-pointed modelling!). First, a Hollywood Maxwell net brassière that obliterates the pointed look; Milgrim. Next, a net-and-satin Maidenform brassière: Bonwit Teller

MONOTONE PERFECTION (below). No more do girdles look like jigsaw puzzles of elastic, satin, and lace. Everything is done to match and blend the component parts. Below: Gossard's step-in of elastic lace and fabric; Lord and Taylor. And Kops satin and satin Lastex girdle; Altman





PANTIE GIRDLES (directly above). Little nothings are still the joy of the young and slim. Of these three active figures, the first wears a new Vassarette with a well-fitted leg cuff. Best has this. The centre figure is wearing a Lastex girdle with a new snowflake jacquard finish from Hickory. You'll find this at Franklin Simon. The third has on a Carter panties model with a neat little slot for garters if you want them. Lastex, of course, and from Best

NAVY-BLUE OR BROWN GIRDLES (above, right). Don't sniff until you've seen these—then you won't be content until you have one to wear under your tailleur. Navy-blue imported satin ribbon panels, for instance, with sides of dyed-in-the-thread French elastic to match that is what goes into the girdle shown here. Camlin makes this for Bergdorf Goodman, and you'll feel very slick in one of them



SPORTS GIRDLES (above) are so comfortable and cleverly made now that even a largish lady should include one of them in her corset wardrobe. This Lily of France model is meticulously made of imported elastic with satin panels and a golden mean in boning—just enough for support; not too much for active sports. Altman has this

LONG HIP-LINES (below) are imperative under the tube skirts of dinner-suits. This Lily of France garment, with its long cut and seamless hips, dissipates any low bulges. The panels are of brocade; the brassière, of lace. From Saks-Fifth Avenue

LUXURIOUS LINGERIE is what the corset at the right, below, seems to be. But beneath all its lacy illusion is sufficient firmness to mould an average "full" figure. The peak of luxury, to be sure, and not to be had for a song. Poirette makes it, of lace backed with net, and all executed with exquisite detail. You'll find this new model at Lord and Taylor

BUILT-UP BACKS (above) return to control the bulges back of the arms that were allowed free rein when almost every corset was cut with an evening back. This high-backed effect comes into its own under tailored suits and coats—particularly at the shoulders and armholes. The seated lady wears a Francette all-in-one of firm cloth, cut down in the centre of the back, but built high at the sides to mould underarm flesh; from Lord and Taylor. Standing is Warner's silk batiste all-in-one, with its lace brassière cut high around the arms, both in back and in front. From McCutcheon

SPRING, 1936, LINES (upper right) for a figure of any type require the slim-waisted, broad-shouldered look that's the hallmark of practically every costume this spring. Bien Joli makes the well-proportioned one-piece foundation sketched here for the larger figure. Special stitched inserts are placed at strategic points in its elastic sides to nip you in and make you gracefully wasp-waisted. The whole thing is strong and beautifully made of imported elastic bastiste and lace with special shoulder-straps on the brassière. McCutcheon has this superior model





Middle and heavy weights

SPRING SEWING







• Give yourself the outline of spring—with one of these new designs—and you'll give yourself an outlook as bold as the cut of your jacket, as fresh as March wind

• Coat No. 7301 is single-breasted, broad-lapelled, fitted like a grenadier's. Designed for sizes 12 to 40

• Blouse No. 7308—tucked, frilly—may have a flat collar, long sleeves. Designed for sizes 12 to 40

• Skirt 7272, "Easy-to-Make." Designed for sizes 25–36

• Frock No. S-3876 is one-piece (surprisingly) with a waistcoat front, belted back. Designed for sizes 12 to 20; 30 to 38. Swung over it is Coat No. 7302, cut like a man's Chesterfield. Designed for sizes 12 to 42

• (Opposite) Ensemble No. S-3877 is three-piece: a short jacket—wide-shouldered, wasp-waisted; a fitted blouse; and a skirt. Designed for sizes 12 to 20; 30 to 38

• Ensemble No. 7303 is "Easy-to-Make." The dress is one-piece and short-sleeved, the jacket straight and finger-tip length. Designed for sizes 12 to 20; 30 to 38

• Suit No. 7311 has a patch-pocketed jacket, long- or short-sleeved; a single-pleated skirt; and a scarf—all "Easy-to-Make." Designed for sizes 12 to 20; 30 to 38

DESIGNS FOR DRESSMAKING



DISCOVERY IN BEAUTY... IT'S A GIFT!

As the ice begins to thaw and the buds begin to bud, the human spirit expands. Ours does, certainly. It expands into a gesture you are sure to applaud: the gesture of giving. And our gift is that surest of all feminine gifts, a brand-new, exciting, unused perfume. But before progressing further we wish to state here and now that we have exactly twenty-five thousand little bottles to send out, and, if you want yours, you had best get your request in now according to the specifications below.

"Cassandra" is the name of our gift perfume, the newest scent made by Weil. It is a perfume with a lift, and with that same quality of excitement that always exists in Weil fragrances. We had a few drops from the first sample bottle that came from Paris, and we can guarantee that it is a fragrance that does things for you. People will ask you what perfume you are wearing, and you can tell them smugly that it's so new it can't even be bought yet, since "Cassandra" won't be on sale in the stores until after you receive your own little gift bottle, from Vogue.

The gift flacon is yours just for the writing. There are no strings, no catches. Simply tear off the acceptance form that appears above, write your name and address on it clearly, and mail the slip to Vogue, Greenwich, Connecticut. While we believe it is more blessed to give than to receive, we naturally want the giving to go to Vogue readers, so we can't fulfil any requests unless they come in on the Vogue acceptance blank that has been drawn at the top of this page for your convenience.

There is one inevitable reaction about a chic, exciting perfume like "Cassandra." When you receive it, it will inspire you to do things to yourself to live up to it. You'll want a fine new make-up and a new hair-do. You will want the new hair-do at all events, once you have your first spring hat, and this is the time for us to publish our annual advice to take your new hat to your hair-dresser and let him do things about your hair, before you spring the hat on your public. A good place to consult about this is Rose Laird's. (Continued on page 110)

The opportunity of a lifetime for lovers of music . . .

A NEW STEINWAY GRAND PIANO $885



SIZE—*5′ 1″ to fit the modern room*

PRICE—*to fit the modern budget*

QUALITY—*Steinway throughout*

THIS IS, without exception, the most important announcement Steinway has ever made. The Instrument of the Immortals, *unchanged in any particular save size*, may now be had in a distinguished new model at only $885.

Please understand that this is a *Steinway*, in all that the name implies. It conforms wholly . . . in workmanship, materials, design . . . to the Steinway tradition. Case, keys, action, sounding-board in this piano are identical with those in larger Steinways. The only difference is the size (5′ 1″) . . . a matter of inches. In every respect, this is as fine a piano as Steinway knows how to make.

The new piano has the celebrated Steinway tone in all its color and resonance. The action is the new Steinway Accelerated Action . . . which, upon its invention, radically changed all previous conceptions of piano sensitivity. From seasoning of the woods to final voicing of the tone, many months are required to build this piano. . . . Its only equal, or superior, is a larger Steinway!

The new Steinway may be purchased on very liberal terms. The Steinway representative near you will explain the plan of payment . . . a small proportion down, the balance distributed over an extended period. Your piano will then be delivered at once . . . to bring to your home and your friends a lifetime of pleasure and enjoyment!

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The Instrument of the Immortals



Small Picture typifies the girl who neglects her looks . . Larger Picture—the same girl after she has been to the Beauty Shop . . . GO TO YOUR BEAUTY SHOP EVERY WEEK . . . . AND, IT HELPS TO KEEP LIFE AND SPARKLE IN YOUR FACE TO ENJOY DOUBLE MINT GUM DAILY





DISCOVERIES IN BEAUTY

(Continued from page 108) In this shop, there is a new genius who does your hair in a manner infinitely becoming to your head and your hat. And Rose Laird's is the place where as much care is taken about doing right by your scalp as about dressing your hair smartly—a combination of greatest importance.

The coiffure that you see below is one done in the Richard Hudnut Salon for Margaret Rawlings, who plays in "Parnell." The maestros in this establishment make a specialty of keying your coiffure not only to your face, but to what your activities are. If you are a very busy or casual sort of person who won't do much with your own hair between hair-dresser visits, you couldn't get these specialists to give you an elaborate coiffure. But if you go to be done up for special occasions, they turn you out in dazzling fashion.

The amusing monk's cap of curls at the top of the page, left, is the work of Mars, the hair-dresser in the St. Regis Hotel. This is a pleasant, intimate hair-dressing shop where work is done quietly and skilfully. Mars is the man who does the triumphant coiffures of Lady Mendl when she is in New York, arranging her Cartier diamond scrolls on top of a cluster of curls.



• Above, left: A monk's cap of curls done by Mars. Above, right: A striking back-from-the-face cut by Émile of Rockefeller Center • This effective coiffure (right) was created by the Richard Hudnut Salon for Margaret Rawlings, in her recent "Parnell" rôle



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New York, on March 14 for 15 days, 6 Ports.
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INDIVIDUALIZED TREATMENTS

Available at your hairdresser's at the cost of ordinary treatments

THESE THINGS STAND OUT

(Continued from page 77) season is that, up to the moment of writing, one and only one new play has approached even remotely the outposts of sound dramatic quality, and this despite the circumstance that the season is in other ways unquestionably the most successful one in many years. The play in point is Maxwell Anderson's "Winterset." We have had plays of slick and fancy humour, plays that have caught neatly the essence of novels, plays that have met happily the demands of lighter entertainment, but only—at least thus far—in "Winterset" have we engaged the drama in a valiant, if not always unslipping, mountain-climb toward the peaks of dramatic beauty.

PRETTY GIRLS

A third, and somewhat happier, fact is the increased pulchritude of the stage in a feminine direction. In the previous five or six years our stage had revealed some talented young women, but those who constituted available cigarette-picture material might have been counted on a few fingers. I duly appreciate that the subject of actresses' looks is considered much too trivial for the consideration of any true professor of the critical art, but I still somehow agree with the late and deeply lamented James Huneker that good looks, so far as he could make out, never gravely hurt any actress. This season would have encouraged Jim. Aside from the question of talent or lack of talent, just as in the older theatrical days when Jim and Percy Pollard and Vance Thompson and all that gay critical crew enthusiastically drew one another up-town from the Brevoort to the Hoffman House bar in open barouches, Jim would have been gratified by the fairness of a considerable number of the stage's young ladies.

He would have deposited a pleased eye, for instance, on the delicate champagne loveliness of the slender Julie Haydon, in "Bright Star," on the George Lederer blond beauty echo in the face of Marie Brown, in "How Beautiful With Shoes," on the natural early autumn leaf, soft light brown colouring above the fresh, bright face of Mary Rogers, in "Crime Marches On," and on the dark, sullen, hypnotically warm Mexican decorativeness of Margo, in "Winterset." He would have drunk a couple of seidels of Pilsner to the smart young English air that enveloped Dorothy Hyson, in "Most of the Game," to the pale licorice Anne Brown, in "Porgy and Bess," to the dancing Ziegfeld memory that shines through the blue-eyed blondness of June Knight, in "Jubilee!", and to the tall, slim, cocoa-haired, light-footed Eleanor Powell, in "At Home Abroad." He would then have ordered up another round in celebration of the youthful, untinted Martha Hodge, in "Remember the Day," of the black-haired and intense-eyed Margaret Rawlings, in "Parnell," of the sharply chiselled, fair-haired Elissa Landi, in "Tapestry in Gray," and of the bill-board cigarette-model contours of Claire Carlton, in "The Body Beautiful."

He would have experienced something of a pleasurable jounce over the young edition of a smaller nostrilled, less sinewy, and more engagingly feminine Katharine Hepburn named Doris Dudley, in "End of Summer," over the brooding Latin cloudiness of Fraye Gilbert, in "Squaring the Circle," and over the relatively unspoiled Hollywood aspect of Barbara Weeks, in "Satellite." And, to bring up the procession, over the Bartholdi blondness of Whitney Bourne, in "O Evening Star," and over the especial brunette thrill of Helen Trenholme, in "Victoria Regina."

HOLLYWOOD INFLUENCE

Stereotyped fact Number Four which the season has dinned again into our consciousness is the havoc that prolonged residence in the great Hollywood art centre seems inevitably to work in the instance of often hitherto able or promising playwrights. We have a number of illuminating instances.

Zoë Akins began her career in the theatre in a way that encouraged her critics to believe that she would one day contribute important drama to the native stage, but since her expatriation to Hollywood her plays have become more and more filled with film shoddy. Her latest exhibit, "O Evening Star," was little more than an extravagantly gaudy movie script that reminded one, as certain of Miss Akins' antecedent plays have, of nothing quite so much as caviar served at the Automat.

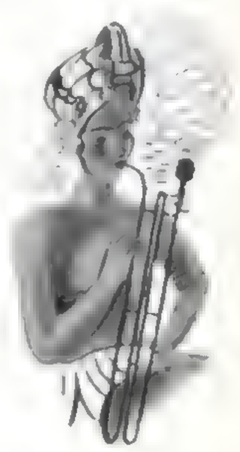
Arthur Richman, who began his playwriting career with "Ambush" and who followed it with some smooth and literate comedy writing, came back from Chloroformia a couple of months ago with "The Season Changes," a play so patently strainful in its effort to be *un*-Hollywood that no one could make head or tail of it. In his dramatization of "Paths of Glory" several months ago, Sidney Howard indicated that his long association with the moving-picture studios had woefully confused his mind as to the screen and stage mediums, and his play, as a consequence, took the form of a movie scenario rather than of a stage drama. And although Martin Flavin, despite the wide critical endorsement of his first play, "Children of the Moon," and the subsequent critical acceptance of his "The Criminal Code," never seemed to me, as one critic, to be possessed of any particular talent, it must disappoint his deluded admirers to observe him, this season, sinking to the Hollywood level which the present commentator had some years ago already assigned to him. His two offerings, "Achilles Had a Heel" and "Tapestry in Gray," both deposited in the storehouse with alacrity, demonstrated handsomely that Hollywood can apparently spoil even what is already Hollywood. Let us pray that nothing will happen too soon to the "Boy Meets Girl" Spewaks!

Other phenomena revealed by the season are the unmistakable evidence of the increasing skill of Mr. Guthrie McClintic as a stage director; the eclipse of the one-time electric Mr. Jed Harris as a producer; the great advance Mr. Jo Mielziner has made as a scenic artist; the let-down—only temporary, we may hope—in the dramatic originality and humour of Mr. George S. Kaufman; and the rise of young Mr. Vincente Minnelli as an artist in musical show production.

This is Dutch for "low-temperature" smoke



Oh! the Dutchman has his "window pipe,"
The Briton his "yard of clay,"
The Persian puffs a "hubble bubble,"
The Hindu his "nargileh."



Javanese smoke-cooler.

In every language there's a word for it—and in every land some outlandish invention. And no wonder! Since man first learned the art of smoking, he's known that supreme tobacco enjoyment depended on one thing—*"low-temperature smoke."*

To get it, men have made many strange gadgets. But who wants to lug around a "window pipe"?

Now it's solved in a cigarette

It remained for modern America to find the answer.

SUPER-MILD SPUD! It's more than just another cigarette—it's another kind of smoking!

"Low-temperature smoking!" And it gives you things you've never enjoyed before.

First: no tongue-bite. Second: a clean, fresh mouth—though you smoke 'em from sunup to curfew.

SUPER-MILD SPUD combines three things for the first time in cigarette history. Vintage tobaccos. Moisture "sealed in the leaf." And *menthol!* Spud started the menthol-treatment of tobaccos, and still owns the secret of its effective use.

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LET THE BREEZES BLOW! The Hollander, you'll admit, goes to *quite a length* to secure "low-temperature smoke." A good idea if you like it—but hardly suited to the American tempo.



AFTER 400 YEARS, THE ANSWER! After centuries of groping, here's modern American for "low-temperature smoke." You can smoke Spuds by the packful and still keep a fresh, clean mouth.

MILLIONS OF SPUD SMOKERS CAN'T BE WRONG!



Kerlee

INTO THE NIGHT

(Continued from page 72) In the blue light, the men are apt to look gangsterish or dissolute or merely dim. That may be the light; it may also be the men. As in all other night resorts in this country, the women are infinitely better specimens of their sex than the men are of their own. So much for El Morocco.

Back to the post-theatre taxi. You are with a man of reserve, background, distinction. (His rivals call him a stuffed shirt because he would rather wear a white tie than a black.) He has little to say (as yet), but dances extremely well. Having long legs, he needs space and the dignity of high ceilings. So you say, "Persian Room." And you will find there many like yourselves people with breeding and an air of cleanliness. Few aboriginals and gangsters, because both are unhappy in big rooms. Several very young people and several quite elderly people, because both ages feel that the Persian Room has an official stamp of approval on it. And Eddie Duchin's saturnine face gives it glamour enough.

And if you are with your husband, and with old friends? What is better than to laugh together, especially if dancing with your husband was never one of your greatest mutual pleasures? So you go to the New Montmartre and split your sides over Beatrice Lillie's refayned diction and incredibly neat head; and stare at a great variety of people, high and low, while your friends dance to the civilized languor of Jacques Fray's band. And you will like the decorations, and the spaciousness, and those two plaster heads, aloof and classic, that dominate the bar.

Switch now to another mood: one of nostalgia. This man—next to you in the taxi—you once knew well but briefly in Europe; and have not seen for years. You wonder about him: has he changed, does he feel the same towards you? You want a small place, a dark place, not blatant or crass. So you go to the "Maisonette Russe," which is all these things and more. Frankly old-Russian, frankly snobbish, but warm, and sheltered from the facts of life. There, with good wine and the white faces of Russian daughters of Russian émigrés (is there no end of them?) peering out of the padded dusk, and Ochi Chornia—there, with all these, nostalgia raises its vine-leaved head: and the man talks.

Another night finds you with a man who hates, with defensive passion, boiled shirts, smart people, ballroom dancers, and orchids. You lead him, of course, to Harlem; where you will agree with him, quite sincerely, that one high-yaller stepper has more vitality and flame than five white beauties; and that a Harlem band can raise your blood temperature more speedily than any other known form of cacophony.

This same lusty rebel might be just as happy at the Casino de Paris, or Leon and Eddie's, or any one of the hard-boiled fraternity of clubs. There are those so starved in spirit or in words, so young, so thoughtless, or so numb that they can be happy only in the stridency of light, the blare of brass, and the pressing horde of bodies animated by one thought: to forget themselves. Without these, night-life in this particular city would not exist. Because of them, New York has achieved its crown as queen of night-gaiety in the world. As foreigners say, with a note of pleased surprise, "There is nothing you can not find—or do—in New York at night." They are quite right. There *is* nothing.

DESIGNS FOR DRESSMAKING



Meet the spring with an ensemble or a coat, bold-shouldered, tailored, and trim. For more pointers, turn to pages 106 and 107. Designed for sizes: S-3877, 7303, 7311, S-3876, in 12 to 20, 30 to 38; 7301, 7308, in 12 to 40; 7272, in 25 to 36; 7302, in 12 to 42

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Picture This Dress in Color

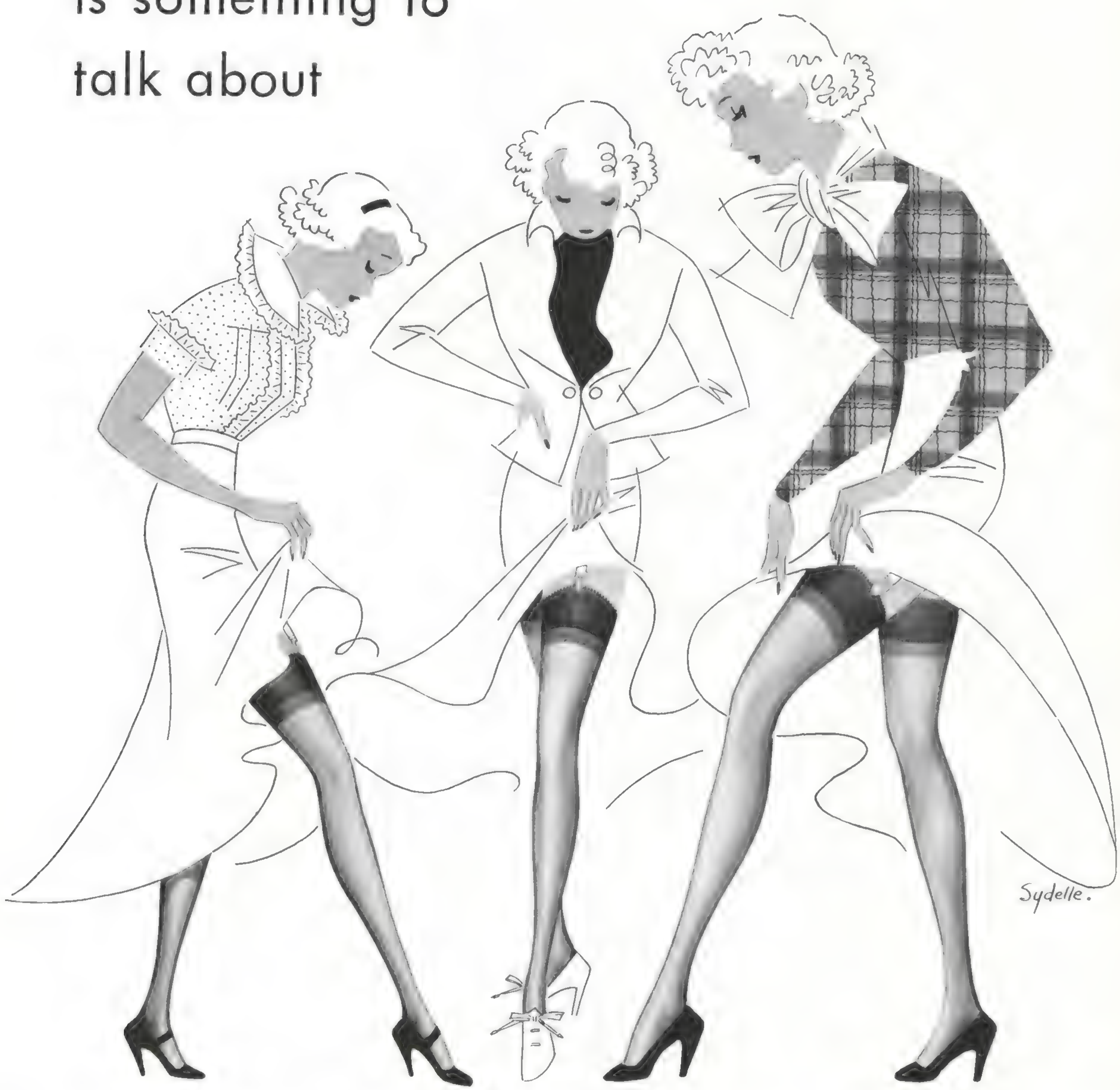
We've made this simple sports dress in the lovely colors of outdoor California . . . the blue of the sky over the Pacific, the soft yellow of the California sunshine, the warm glow of our state's most famous fruit, and in other delightful shades we've found about us. And for trim: Audacious fish-shaped wooden buttons and buckle. Nattiknits are sold nationally. If you cannot find them at your favorite department store or specialty shop, we will gladly tell you where they may be found in your city.

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Now... the unmentionable *leg size* is something to talk about



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Gone are the days when buying hosiery was regulated by a foot size that had nothing to do with the size of your leg! Now you know before you buy, because, of course, you'll buy *Belle-Sharmeer.*

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And such excellent budget balancers, too. You know, most hosiery runs are the result of hitching your garters in bunched hems. And it's the continual jerking up that keeps too short stockings on a constant strain. Such things won't happen in *Belle-Sharmeers!*

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Brev . . . . . for smalls	Duchess . . . . . for tall types
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Any kind of an air you want for your hands, in these new GLYDE gloves, by Superb. When you're in a quiet mood, wear them demurely with buckles loosened. Pull the GLYDE buckles tighter, and they at once take on a dashing air, amusingly piratical. They are washable, of course. In all leathers and leading colors for Spring. At SAKS FIFTH AVENUE and all fine stores throughout the country

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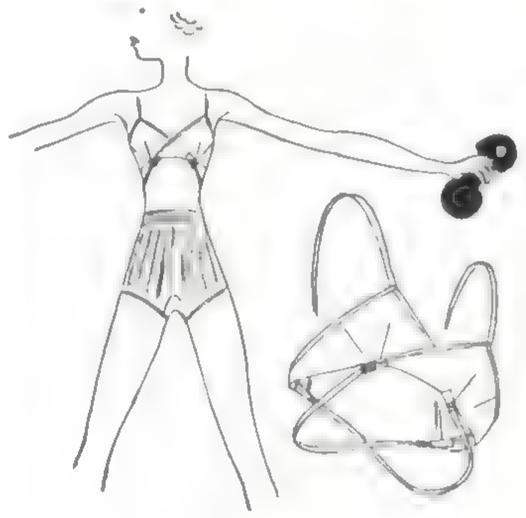
*design patent applied for

STREAM-LINED 'TEENS



"THAT'S my kid sister. The one with the bumps!"

Brothers don't make things up—they haven't the talent. No, they merely crash down upon your secret sorrow and mention it, in that offhand way. Not caring or realizing, as they spot-light the slight defects of your growing figure, that your Hero perhaps is within ear-shot and that it may be your very life they are ruining. Brothers can't be eliminated. But bumps in the figure can! Of course, if you are simply enormous, that's something to talk with your doctor about. But if you are just distressingly bumpy, the answer is a discussion with your gym teacher and one of the new girdles or brassières made especially for younger girls. If you only need a brassière, there are Van Raalte's lace-trimmed glove silk panties (above) with brassière attached (Bloomingdale).



For the bumpy girl of ten or twelve, there's a Carter Lastex pantie (left) that smooths out both tummy and fanny simultaneously. It neither binds nor curls up. Standing or sitting, it makes your figure behave (Best). If you need it, the Kestos cross-strapped brassière (left) gives sufficient support to control young lines (Bloomingdale). You may prefer another smooth number, also of Lastex, that stays just where it should and never crawls up because of longer-cut pant legs. Destined for any age to be worn under sports clothes, this pantie type of girdle has become the especial love of keen sub-debs because, thus equipped, they can continue to wear socks and save on stocking allowances. Most shops have this type.

When stockings have to be faced, a third type of girdle is available, with attached garters and cut short on the thighs. For the boarding-school age, there's the all-in-one (right) made by Van Raalte of Lastex lace (Bonwit Teller). It moulds the figure a bit and conceals those excess chocolate sodas. Another good all-in-one has elastic sections under the arms so that the strain from arm-raising is taken off the shoulder-straps. With these aids, the formidable "Awkward Age" practically becomes extinct.

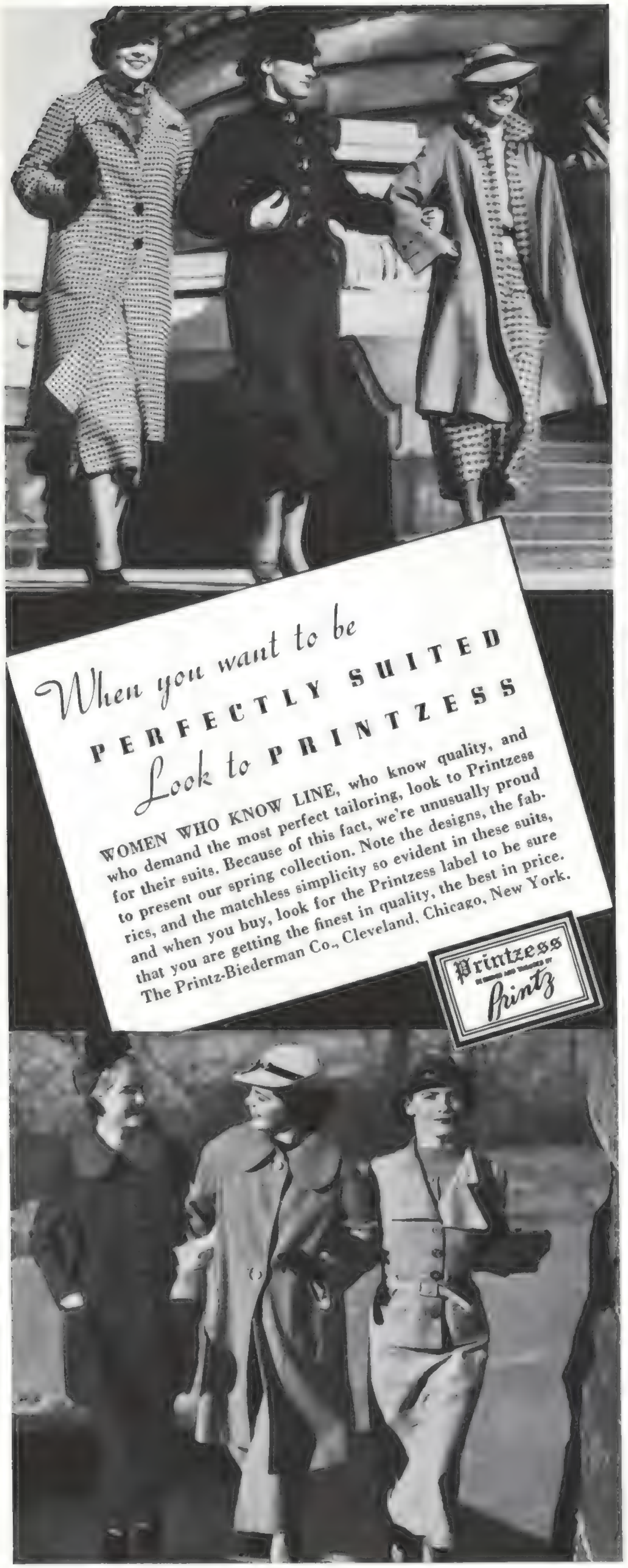
C. H.





Straight from the Heart of the Last Paradise! Bali ...the last paradise...gave its dazzling days, its luscious nights, to serve as inspiration for this glorious perfume—Coty's new A Suma. It is a brilliant fragrance, for important gowns and great moments. It comes to you in a delicately frosted glass sphere, which rests in splendor on a red and ebony pedestal. There are sizes at ten dollars and thirty-five dollars.

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GREEK LETTERS

(Continued from page 69) who apparently consider them an unheard-of luxury.

"We hoist sail whenever there is a favourable breeze, and make fairly good time, in spite of the fact that the *Flisvos* is by no means another *Rainbow*. The day before yesterday we sailed around the north end of Andros, through the straits just south of Eubœa, in a high sea and a severe wind, unusual for this season. It was a good chance to test the solidity of the ship, and, though I was a little nervous about this complicated form of rigging in such a high wind, both the *Flisvos* and the crew did themselves proud.

MARBLE AND MOONLIGHT

"Sunium is perched two hundred feet up on the cliffs, above a point of land jutting out into the sea; it is the last bit of mainland in ancient Attica, and the Greeks chose here to erect a temple to Poseidon, god of the sea. The marble is pure white, like alabaster, the columns like a string of exquisite pearls strung against the sky. You can but gaze in wonder at a civilization that could create and perpetuate such complacent beauty as this.

"On a beautiful afternoon we came to the island of Kea, and lay in a little gem of a harbour under a full moon. We stayed on deck until about nine o'clock, playing Bach and Mozart on the phonograph; and were up at six the next morning, climbing, before the heat of the day, to the town of Kea, about six miles away up in the mountains.

"Somehow, unconsciously, these island people have retained the spirit of classic Greece. Here is the quiet beauty — the white-and-greenness, the calm— that was the old civilization. Great jagged rocky cliffs come down to a sapphire sea, and nestled in rifts in the hills and valleys are fertile, terraced fields.

"Olive, almond, orange, and lemon trees, huge ilex, and sycamores grow near the streams, and tall, deep green cypresses. Away up on the mountains are clumps of pure white houses, all clean without and within. We walk or go by donkey-back, and all over the hillsides, among the rocks and in the fields, are multitudes of wild flowers in all colours.

"We are thoroughly enchanted by Andros, and have spent two days here. To-morrow, weather permitting, we will go on to Tinos, and thence to Delos. The food is excellent, and our cabins, though very small, are quite comfortable. We all decided to forget about too many comforts, and as a result we are more than surprised at how well we get along. . . ."

THE OPPOSITION PARTY

Now for the other side of the medal —a letter from one of the grim Realists, equally ardent, equally unshakable:

"We are awakened around six-thirty or seven by the sound of decks being washed, cooks fighting, and people shouting for hot water. We get out of bed and fight for the Flit-gun, to Flit the bed we have been in and the clothes we're about to step into. After a quick and sketchy wash, we go to the upper deck, bumping our heads on the hatch, which is always closed. Breakfast is delightful—orange-juice, if there's any left, yoghurt with brown sugar, toast, and Grecian honey — all eaten between getting up to let the late-comers in. (After breakfast one fights to get out over those one has let in.) The anchor comes up, the sails fill, and off we go. If it's very rough we stay where we are; hanging on by our teeth, soaked to the skin, and freezing; our fear of the smell below-decks is greater than our desire to get warm. If it's calm, we fight over the best sun-bathing spot on deck —I usually get about the third best. Some one is always deep in a guide-book, which he reads out loud now and then. No one listens. The rest of the morning is spent smoking, reading, chewing gum, peeling and eating oranges. (We throw the skins in the direction of the sea, but they always land on the deck or in some one's lap.) Then we write, eat figs, paint, smoke, and go ashore to swim somewhere about an hour before lunch. Twenty minutes are spent walking down the beach trying to get out of the wind, ten minutes in the sun, ten in freezing water, which is full of seaweed and jellyfish, twenty back to the boat and lunch.

POSTPRANDIAL

"We stuff ourselves with food and drink—the food is mutton, rice, olive-oil, and mutton again, the drink is a very decent white wine. (Ashore we get goat's-milk cheese and heavy brown bread, and very bad wine.) After lunch we lie in the sun, picking off fleas and waving the flies away. By this time the wind usually dies down, and the engine is turned on; the boat vibrates so that we can't do anything but try to hold ourselves together, almost dying from the oil fumes of the engine. Then one of the party decides to wash his clothes on deck, and hangs them up to dry. An hour later he discovers that they're thick with soot from the cooking-stove, which belches forth clouds of it all day.

"More oranges, nuts, and cigarettes; then, with the sunset, we arrive in port for the night. We descend below to Flit ourselves for the tour on land, as we always walk completely surrounded by curious peasants and children; the girls wear slacks (except in very big towns), which fascinate the natives. When we return to the boat, after our expedition, we change completely from the skin out. Then we have whisky-and-sodas, and such a dinner that we can hardly arise from the table. Ten minutes are spent on deck, playing music in the moonlight—but only ten minutes, as we can't wait to get into our beds, even though we can't turn over in them, or move at all without having the covers fall on the floor. After a final fight for the Flit-gun, and a good dose of milk of magnesia, the day is ended. . . ."



1 *New Vassarette Pantie-Girdle . . with short legs and shaped crotch. Also in abbreviated style. $5. Vassarette Bandeau, $2.*

2 *New Vassarette All-in-One with Adjustable Back . . the back strap may be lowered for formal wear and fastened with an invisible loop and button. It gives full daytime support when raised across the back. $10.*

3 *New Vassarette All-in-One . . with smartly fashioned panels, new reinforced cups in bandeau section. Low back. $7.50.*

4 *New Vassarette Girdle . . in a new shadow stripe fabric. Also available in plain fabrics. $5. Open-Front Bandeau, $2.*

• Not just for youth alone...Vassarettes spell *youth* for all ages. Step into a Vassarette and learn how young and lovely you can be . . . how slim and how graceful. Watch a Vassarette sleek you into shape. See how easily and naturally it subdues all bumps and bulges. How comfortably it performs these miracles! There's a Vassarette Girdle or All-in-One for every figure . . . slim, plump and in-between. Insist on a fitting in the style best for you. But be sure it's a *Vassarette*. Always look for the label. May we send you with our compliments a lovely brochure picturing all of the new Vassarette models for spring and summer. Write Vassar Company, 2569 Diversey Parkway, Chicago.

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Underneath it all... a **VASSARETTE**

Weave-It



What do you need for your summer wardrobe? The dress illustrated, a blouse, skirt, coat or any yarn garment can be made quickly, easily and inexpensively on a Weave-It. You may obtain the pattern for the dress shown, free at the leading department stores or write to

DONAR PRODUCTS CORP.
MEDFORD MASSACHUSETTS

There is only one genuine WEAVE-IT frame

6661

NIGHTCAPS

(Continued from page 79) after the theatre, movies, or a siege at bridge. The soup, clear and strong, is in an urn over an alcohol flame. With this, there are biscuits, an Edam cheese flavoured with Sauterne, and a dish of crisp relishes, all prepared so that they can be produced and served without benefit of servants. (A sideboard arranged with this satisfactory combination of food appears on page 78.) This sideboard, incidentally, is from Ashley Kent.

If you happen to be in a non-drinking phase, nothing is more welcome than a glass of milk late at night. In one smart New York household, you are offered a choice of champagne or milk, with delicious sandwiches, and a very pleasant choice it is, as exemplified in the photograph on page 79.

Even if you are bringing only half-a-dozen people back after the theatre, it's a good idea to offer a non-alcoholic drink along with Scotch and soda, and the whole thing can easily be set out in advance. Ice is in a thermos container, and ice in a cylinder pitcher keeps fruit-juices cold for hours. Sandwiches on their plates covered with damp cloths in the ice-box are ready to be whisked out fresh and moist, an ensemble that you can see at the lower right on page 78.

If you are the type of person who says "let's forage in the ice-box," and mean it, you have your own ideas (and supplies) in the ice-box. A practical suggestion in this direction might be to have the inevitable scrambled eggs already broken and whipped up.

As for the things we've shown in the photographs, the glasses for champagne are from Carole Stupell, while the modern glass tray and the high-ball glasses for milk (lower photograph on page 79) are from Alice Marks. The champagne bucket is by the International Silver Company, as is the urn for soup, and the handsome pitcher for milk is made by Gorham. (The glass table that supports all this was designed by Samuel Hughes.) The bouillon cups are from Plummer. The cheese-and-biscuit tray, which is a versatile piece that also becomes a relish dish when the cheese-board part is removed, is by Gorham, and the hors-d'œuvre dish is from Alice Marks. As for the compact grog tray, at the lower right on page 78, the high-ball glasses are Saks-Fifth Avenue's, the cylinder pitcher is from Alice Marks, as is the convenient three-tiered sandwich stand, and the thermos ice-bucket is Carole Stupell's.

A covered hot dish, such as you see on Mrs. Frelinghuysen's table, is an invaluable aid to this late-at-night form of entertaining, and, if no such heir-loom piece has been handed down to you, you can find excellent reproductions in the shops. In fact, the silversmiths are turning out reproduction pieces these days that are a veritable incentive to pleasant entertaining.

WE WHO ARE ABOUT TO DIET

(Continued from page 71) left leg slowly, until the left knee is just a little higher than the right knee. Slide the left leg across the right leg (if this part of the exercise is too hard, the patient may assist herself by reaching forward and giving one or two sharp tugs at her ankle) and relax again with a little sigh.

2. NECK MUSCLES: Allow the head to sag forward lower and lower, until the chin strikes against the chest. Straighten with a jerk, open the eyes wide, glance around guiltily, and remark: "Of course, Doctor, I agree with you perfectly." Nod vaguely, shut the eyes again, allow the head to sag forward once more until it rests on the chest. Do this ten or twelve times.

3. STOMACH MUSCLES AND DIAPHRAGM: Excuse yourself, go somewhere, and lie flat on your back on a sofa. (Sometimes it helps to balance an inverted book on your stomach.) Fold both hands across your chest. Shut the eyes, inhale slowly until the lungs are full, and expel your breath again, blowing out the lips slightly and going "*Pfffff.*" Take another deep breath, culminating in a choke, and exhale with a soft whistling sound. Just keep breathing in and out like this until supper time.

Some ladies, however, may find that, in addition to these exercises, they may need the diet that has been so enormously successful at my Health Institute. I have offered here one day's Sample Menu. This diet is guaranteed to help you either to lose weight or to gain weight. Sometimes it will do both at once:

ONE DAY'S REDUCING MENU

BREAKFAST

Spinach-juice
Raisin Parlay*
Breadless Toast Butterless Butter
Coffee without cream, sugar, or coffee

(**Raisin Parlay:* Take one raisin, and parlay it to a grapefruit. Serve ice-cold.)

LUNCH

Spinach-juice
Feather Broth*
Heart of (one) psyllium seed
Skimmed water

(**Feather Broth:* Cut the feathers fine and put them through an ordinary chopper. When finely shredded or cut, add one quart of water and boil from twenty to thirty minutes—not more. Strain out the feathers and throw them away, add a dash of mineral salts, and serve in an old bathroom sponge.)

DINNER

Spinach-juice. (You might just as well drink that spinach-juice sooner or later. You're going to get it every meal until you do.)
Steamed Blotter*
Seaweed Salad**
Nuts The Same to You
Toothpicks

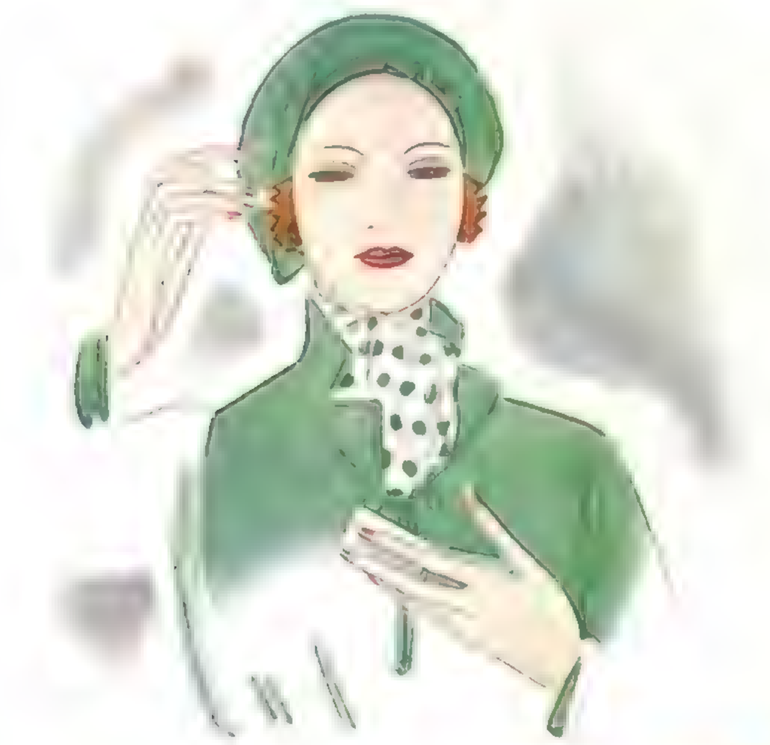
(**Steamed Blotter:* Take an old desk-blotter and slice thin. Spread with library-paste and allow it to simmer for several hours in a slow oven. Garnish with paper-clips and the shreds from gum-rubber erasers.)
(***Seaweed Salad:* Just exactly what it sounds like.)

And in the meantime, if you ever need Dr. Ford you will find him here in the kitchen, buried up to his ears in a nice juicy porterhouse steak smothered in onions, with a double order of French fries on the side.

OF ALL COLOR NAILS

These 3 were voted Smartest

BY FASHIONABLE NEW YORK WOMEN



Cutex Rust—new, perfect with brown, green, gray



Cutex Ruby with everything—particularly black



Cutex Rose with pastels and "difficult" colors

NEW YORK'S smartest women, members of the Metropolitan Opera Guild, and women who ran the Horse Show Ball at The Waldorf-Astoria, say that Cutex Rose, Rust and Ruby are the 3 lovely nail shades that will be worn most this Spring.

CUTEX ROSE will be widely worn, they say, in the evening with pastel shades to make a whole "light" color scheme, also with bright and difficult colors where bright nails might clash.

CUTEX RUBY, they say, is a big favorite because it goes with everything and is practically "required" with black. Nothing is higher style here or in Paris than all black for day—unrelieved except for deep-red lips and nails.

And here's the news! CUTEX RUST is the new *coming* shade. It's a sort of Sun-Tan . . . what Paris calls a "false" or "smoky" shade. It's the perfect complement for brown, is lovely with green and is going to be seen on all smart sun-tanned hands this summer.

Of course you won't go wrong with *any* of the 8 lovely Cutex shades because each is created by the World's Manicure Authority. But The Big 3 this Spring are going to be Rose, Ruby and Rust. All Cutex shades at your favorite shop—35¢. Cutex Lipstick to match—50¢.

NORTHAM WARREN, New York, Montreal, London, Paris

COLOR SCHEMES

Rose—with all pastels and all difficult colors.

Coral—with beige, gray, green, black, dark brown.

Mauve—with blue, gray, all pastels.

Rust—with brown, rust, beige, gray, green.

Cardinal—with black, white, yellow, pastels.

Ruby—with all colors, especially black.

CUTEX *Liquid Polish*



MAIL COUPON TODAY WITH 14 CENTS . . .

Northam Warren Sales Company, Inc., Dept. 6-V-3
191 Hudson Street, New York, N. Y.
(In Canada, P. O. Box 2320, Montreal.)

I enclose 14¢ for 2 shades of Cutex Liquid Polish, as checked below, sample of harmonizing Lipstick and Polish Remover.

Rose ☐ Cardinal ☐ Rust ☐ Ruby ☐

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Address_____

City State



ALL THE *authentic* COLORS FOR SPORT TOWN AND COUNTRY

COLOR is smartly prominent in this season's sportswear . . . and from top to toe. That is another reason why you must see the new Arnold Authentics, for their colors are as distinctive as their styles.

There is the look of the thoroughbred about Arnold Authentics. The unequalled comfort of their Glove Grip construction will recommend itself to you at once, as a try-on at any of the Arnold dealers listed here will prove. Illustrated above: in Black, ARNOLDMONK; in Brown, ARNOLD BRITISHER; in Blue, ARNOLDFRIAR; in Tan, ARNOLD JODHPUR OXFORD; in Gray, ARNOLDAIRE with plain toe; in White, ARNOLDAIRE with wing tip.

Price, $10.50 On the Pacific Coast, $10.75

M. N. ARNOLD SHOE COMPANY, SOUTH WEYMOUTH, MASS.

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Wichita Walker Brothers
Wilkes-Barre Walter's Shoe Store
Youngstown Arnold Boot Shop

"FURNISHED"

(Continued from page 101) the unknown generations who have lived in it. We hope, sentimentally, that if they could see us, they would be glad (though why they should be—?). We are sorry if perhaps we behaved a *little* badly to begin with.

—Except for our obsession over that one locked bureau.

It may not always be a bureau; sometimes it may be a cupboard, it may be a piano, it may be an attic door. But, by this, ye may know the house that is to let furnished: always one thing is illegitimately locked. Mind you, I am not referring to that box-room which she *said* she must lock, and we gave our gracious permission, and it was all understood and included. The owner of a house-to-let-furnished is never satisfied with this concession: always she locks one thing more and takes away the key. Certain acts are as fundamental as sleeping or breathing. And because of this illegitimately locked door, cupboard, bureau, or piano, every now and then the old frenzy rises and overcomes our gentler, softer, kinder feelings. We hurl ourselves against it with the strength of maniacs. We shake and rattle it. We use the poker. We try on it every key in the house, and bent wires and all sorts of harsh appliances. But we never succeed in discovering how many wives Bluebeard has hidden from us . . .

"D'you know, we've only got a fortnight more!"

A faint uneasiness blows in with this reminder. Only a fortnight. Only ten days. And now, only a week.

Uneasiness develops into active fear. We can not tell why we are afraid. We have been model tenants. Look at their cat, how fat it has grown since we have had the feeding of it. Look at their servants (and not very well-trained servants, either) how fat *they* have grown.

POSTED WARNINGS

Only three days, now. And several letters fixing the actual time of our departure, have begun to drift in from the owners; and the actual time of their arrival. Letters containing grim phrases like "term of tenancy" and "inventory" and "in the event of damages." Not friendly phrases at all. Menacing.

On the actual day before we leave, one of the household—the bravest—says, curtly expressing all we have been thinking and dreading: "Now then, no good postponing it, we'd better put back all their damned monstrosities just where we found them. Where did that lamp stand originally?"

Nobody knows where that lamp stood originally. Nobody knows where anything stood originally. Memory drags itself wearily round and round the rooms, trying to force itself into useful activity. We are too proud to call in the owners' servants and ask them. They had not (originally) approved of anything being moved an inch. They had looked prim and pursed, and big with unspoken disapproval. Yet three months had seemed so long, then, that nothing had mattered.

"That Chinese rudeness didn't stand there!" "It didn't stand there, either!" "It must have stood *somewhere*, but heaven knows where!" "It'll look revolting wherever it stands!"

POLTERGEIST PATTER

Despair and exhaustion and panic. Sad heralds of Nemesis. The whole room had looked . . . different, somehow. Quite, quite different. We should have left it alone, at the time of moving in. We had no right to change round every single bit of furniture into different places; even to bump them up and down stairs. What bold demon had possessed us, to turn the music-room into a spare bedroom, so that Aunt Malvina, when she came for a week, should be well out of the way of the rest of us?

And all these empty shelves—they were *packed* with books when we first came in; row upon row of books. Do you believe in a poltergeist? I'm sure I've heard a poltergeist say: "There's nothing I enjoy so much as a good read!"

"Here's one!"

"One what?"

"One book."

"*One!* What's one?"

"I believe I saw another out in the garden. That *édition de luxe* volume of Don Quixote . . ."

"There were four *édition de luxe* volumes of Don Quixote."

"Were there? Well—one of them is out in the garden."

"Oh. Did it rain last night?"

"Yes."

Yes, it had rained last night. One volume of the *édition de luxe* of Don Quixote, illustrated, was in the garden. And the others? Nobody knows.

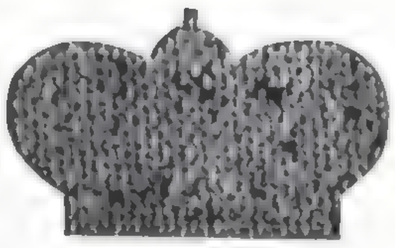
ASK US ANOTHER

Is there some question about your spring wardrobe that is not answered by either the text or the illustrations in this issue? The right accessories for your new suit, perhaps, and what you can do with them in the way of colour contrast. Vogue's Information Service is ready to help you solve these and any other similar problems. (When you write, please enclose a stamped envelope.)



LINENS AND COTTONS

Be it known to all gentle folk! H. S. M. (His Sunny Majesty), King Sol, bestows his royal favor on these loyal subjects of his Court of Sunlight and Play.



"LADY DUO"
Homespun Linen from France. In plain-flecked and stripe effects. Use separately or in combination. Natural with Red, Blue, Green, or Henna. 36 in. . . . . yd. **1.95**



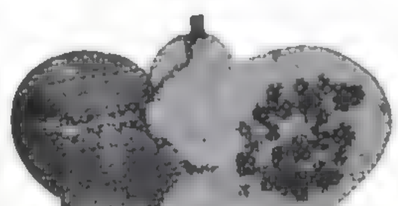
"DAME BRIGHT EYES"
Eyelet Embroidery Piqué. Fine wale piqué with contrasting eyelet embroidery. Aqua with Green or Brown, Light Blue with Navy, White with Black, Navy, or Red. 36 in. . . . . yd. **1.65**



"LADY CREPE OF GAUL"
French Cotton Crepe with woven white stripes. The clear colors range from Lilac, Dusty Pink, to Navy, Black, and all White. 36 in. . . . . yd. **1.95**



"DUCHESS OF NUB"
Bouclette Linen. Woven from a specially treated nub yarn—and dyed in our own range of beautiful fast colors. Uncrushable. 36 in. . . . . yd. **1.50**



"MISTRESS LIBERTY"
Liberty of London Linen. The designs and colors are more delightful than ever, if possible. 36 in. . . . . yd. **1.50**
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true to the Stein & Blaine tradition
of original design and superla-
tive fabrics meticulously tailored

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PARIS LINGERIE GOES DARK



• Dark lingerie has been divorced from the femme fatale. Artists such as Olga Hitrovo, of Paris, are turning out ink-blue and brown lingerie that's refreshing and definitely smart without being chichi.

• Slips of dark handkerchief linen are brand-new to wear under dark dresses, and as fresh to the skin as your childhood pinafore. Hitrovo cuts into a length of midnight-blue linen for the star-hung slip, "Night," that's sketched above. The constellations are of appliquéd white linen. The second slip is of dark brown linen, on which rising suns are stitched on the bodice to christen it "Day."

• Right, above: For charming variety, Hitrovo uses flesh coloured mousseline to make this gown. A handful of daisies are embroidered over the yoke.

• Directly right: A nightgown that's more of a négligé—so interesting and detailed is its design. Midnight-blue mousseline hangs straight and slim to the ground, where it breaks into a draped flounce. A squadron of horsemen are delicately traced in embroidery over a yoke of sheerer mousseline. This gown is another Hitrovo inspiration.



helena rubinstein introduces a new make-up idea

HELENA RUBINSTEIN's artistic genius has started a complete new trend in the beauty world today. A make-up trend which is sweeping smart America. Changing old ideals of loveliness—creating a new idea of the beautiful woman.

Today, your make-up must do more than accent your coloring. It must do more than enhance your features. Your whole face must be touched with enchantment. It must radiate a rare and lovely light. Today, you must wear the Glistening Ensemble—exclusive with Helena Rubinstein.

This Glistening Ensemble is a triple alliance. Lipstick that lends lustre to your lovely lips; a special oil that softens eyelids till they gleam; a new kind of make-up foundation that touches your cheeks with dewy flattery. Today, to be chic, you must use this Glistening Ensemble—the newest, smartest make-up note for spring—originated by Helena Rubinstein.



lustrous lips

Helena Rubinstein's lipsticks have long been famous for their enchanting colorings. Madame Rubinstein now adds to them a new ingredient. And, by so doing, sets a new cosmetic fashion! This new ingredient is *biological!* It gives lips a lovely lustre. Gone is the chapped, dry look. Your lips glisten with youth—with new appeal. Give *your* lips this smart touch with one of these lustrous lipsticks by Helena Rubinstein: dashing Red Poppy, gay Red Geranium, rich Red Raspberry, vibrant Red Coral, or that newest fashion shade, Terra Cotta-Light. 1.00, 1.25, 1.50. Rouges in smart, youthful shades to harmonize, 1.00 to 5.00.



gleaming eyelids

Give your eyelids that soft, youthful gleam with Herbal Eye Tissue Oil by Helena Rubinstein. This new beauty creation keeps the entire area around the eyes smooth and young-looking. It banishes unflattering squint lines . . . nurtures shriveled eyelids. And it makes the eyes themselves radiate youth! 1.25.



dewy cheeks

That "fresh-as-dew" look. *That* is the smart look for 1936! It's the final touch to your Glistening Ensemble. And it's yours if you use Helena Rubinstein's Town & Country Make-Up Film. This biological beauty foundation preserves the natural moisture of the skin. It even conceals skin blemishes. Your make-up stays fresh for hours, takes on added enchantment when its base is Town & Country Make-Up Film...1.50. Two smart shades to harmonize with Helena Rubinstein's clinging, flattering Powders, 1.00,1.50 to 5.50. The Glistening Ensemble complete, 3.75...Available at the Salons of Helena Rubinstein, and at all smart stores.

new

for "high-tension" skin

Novena Night Cream is today's answer to the "high-tension" skin. Skin that is dry, lined. Basic ingredients of this formula are rare balsam oils from the famous Eastern Oil Treatment by Helena Rubinstein.

During the hours of sleep when your body is rebuilding itself, Novena Night Cream builds new beauty deep in your skin. Fresh vitality stirs in the tissues. The whole fabric of your skin changes. Gone is the look of weariness and strain. Your face regains that smooth, lush look. 5.00, 12.00, 21.50. **Trial size 2.00.**

for crepey, aging throat

Special Throat and Neck Cream...An extraordinary blend of rich, nourishing ingredients and vital elements distinguishes this cream above all others.

Its effect on crepey or stringy throats is both quick and thorough. Special Throat and Neck Cream seeps deep into tender throat tissues. It nurtures them, brings them fresh vitality.

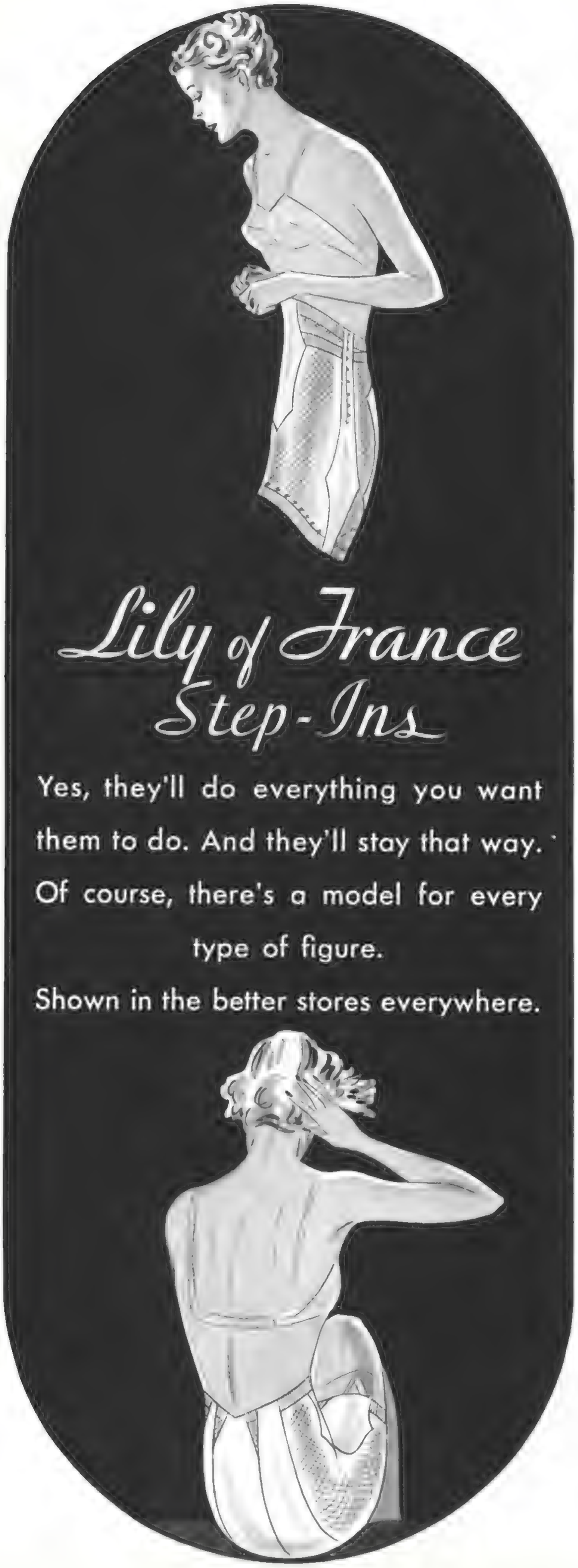
The skin appears to regain its elasticity. Lines and crepiness are smoothed out. Then the throat takes on the alabaster smoothness, the firm, rounded look of youth. 6.00, 10.00, 18.00. **Trial size 2.00.**

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Lily of France
Step-Ins

Yes, they'll do everything you want them to do. And they'll stay that way. Of course, there's a model for every type of figure.

Shown in the better stores everywhere.



INSIDE STORY

• Cure your spring-fever with lingerie that's as fresh in design and fabric as your new wardrobe. Start with the dressing-gown directly above. Heavy cotton lace, in the subtle red of coral, veils a chiffon sheath to match. An Ascot scarf of chiffon foams up at the neck; Léron
• Right, above: Sheer gown, heavy crêpe bed-jacket—both blooming with the same flower print, both hand-made with loving care; Léron

• Right: Just above the knees it stops, this new flowered sheer combination, destined to go under tailored suits. Léron has this model
• Below: A tintable white satin mule with a silver kid and satin bow; Vanity Boot Shop
• Right: Narrow thongs of silver and gold kid crisscross on this mule; French Bootery
• Last: Mules square toes and heels. This of dyable white satin, silver kid; French Bootery

Farewell to Age!

"Grow young along with me, the best is yet to be!"

. . . ELIZABETH ARDEN



You who are so lovely, promise yourself to treat your face like a pearl of great price. Morning and night cleanse with Ardena Cleansing Cream and Skin Tonic which work together as one to keep your complexion clear and soft. And then, to keep the texture smooth and fine, pat on Velva Cream. Or, if you're inclined toward dryness, use Orange Skin Cream, instead.

Then, at least three times a week, lift your beauty to new heights with Velva Cream Mask. It will pick up the least suspicion of a droop at the corners of your mouth and whisk away puffs under your eyes and refine relaxed pores. Your face will be remodeled, aglow, and smoother than it has ever felt before.

And finally, wear any color with gratifying success. Send for Elizabeth Arden's new "Maquillages Harmonisés" (Make-up Color Chart) which advises the perfect shade to wear with any color in every item from powder foundation to nail polish. This chart also recommends the new, two-powder technique originated in Paris by Elizabeth Arden. The combination of Illusion plus the glorious Cameo will give you Elizabeth Arden's lovely New Complexion.

Ardena Cleansing Cream liquefies instantly and cleanses superbly, and should be used with the Skin Tonic. They work together as one . . *$1 to $6*

Ardena Skin Tonic removes every trace of cream without drying the skin. It tones, clears and brightens the skin . . . . . *85c to $15*

Velva Cream Mask smooths out lines, refines the pores and brings out your natural sparkling color *$5*

Ardena Velva Cream is an outstanding emollient soothing and gratifying even for young skins . . . . . *$1 to $6*

Orange Skin Cream should be used by every woman over thirty to combat dryness, prevent lines and help to keep a full face . . . . *$1 to $8*

Elizabeth Arden's new complexion. Illusion Powder, *($1.75* and *$3)* smoothed over with Cameo *($3)* in a slightly different shade.

Send for "Maquillages Harmonisés" (Make-up Color Chart) 50c, or gratis with $5 purchases.

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MARCH

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There's evidently no limit to the ingenuity of our designers. We show here their latest triumph . . . a two-piece suit for gracious ladies! Its number is 973 and it is knit of that very lovely Bernat yarn, "Boucle de Laine." For the highest in style, knit it in red and white. As you knit with Bernat Yarn you need give no thought to the future of your garment. Bernat yarns are dyed by hand so their colors remain as clear as you bought them; of course they wash, and they're noted for their long wear. For these very sound reasons you'll find reliable dealers everywhere selling Bernat yarn to women who insist upon quality. There's a Bernat dealer handy to you. We will gladly advise you of his location if you are uncertain about it.

If you like the directions for this two-piece suit we will send them to you FREE of charge. Just send a stamped self-addressed envelope to

BERNAT YARNS

Emile Bernat & Sons Company, 99 Bickford St., Jamaica Plain, Mass.

PRIX de PARIS

Quiz Number Five

1. Write another title, of approximately the same length as "Good-Looking Americans," for the group of four photographs that are shown on pages 60 and 61 of the February 1 issue of Vogue.

2. Plan two costumes, with accessories, which will be smart this spring, but which would not have been seen last spring, and explain briefly what makes them new.

3. If you wished to add a new travel feature to the February 1 or 15 issue of Vogue, what part of the world would you choose for this feature and why, and how would you treat it pictorially?

4. Add three axioms or commandments to the first article in the February 15 issue; each only one sentence long, and at least one of them concerning fashion.

5. Compress into a fifty-word cable the most important news about new fabrics, drawing your information from pages 56 to 62 of the February 15 issue.

6. After reading the article "Look to the Stars," on pages 72 and 73 of the February 15 issue, describe two more beautifying tricks that you think could be adopted from motion-picture stars.

VOGUE'S PRIX DE PARIS THESIS

Below we publish again the subjects for the Prix de Paris Thesis. Choose *one* of the four suggested topics; and write a thesis not more than 1500 words long. It must be posted not later than midnight of April 20.

1. Assume that you are the Editor of Vogue. Outline the changes you would make in the magazine. What new departments would you suggest that would appeal to younger women? What to older women?

2. Write an article on any subject which you believe would be an appropriate Vogue feature, and suggest the illustrations.

3. Assume that you have won a sweepstake prize and that you have unlimited means at your disposal. Describe how you would spend your first thousand dollars on your personal appearance—including clothes, cosmetics, beauty treatments, jewels, and so forth.

4. Using the actual advertisements in Vogue as your examples, make an analysis of present advertising trends; telling what you consider are good advertisements and why; and what are unsuccessful advertisements, and why; and suggesting new attacks in advertising wherever possible.



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WASHINGTON and MANHATTAN

Pleasure plus Economy to Europe

$176 with shower (Cabin Class)

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For those two days aboard one of America's brilliant twin-queens of the sea have proved to you that the value these ships provide is something very real. Your every moment has been filled to overflowing with pleasure. Every fancy has been magically transformed into thrilling reality.

That, of course, is as it should be. These great liners were deliberately designed to bring Americans the pleasures, comforts and luxuries that only Americans truly appreciate. And this planning is reflected in every detail . . . in cabins . . . on the decks . . . in the very economy of the fares!

The *Washington* and *Manhattan* make a habit of pleasure. And take particular care not to damage your purse. Next time you cross, try them! Your travel agent will help you with plans. His services are free.

Moderate fares on the *Washington* and *Manhattan* bring unusually spacious cabins . . . luxurious *beds* . . . private bath . . . private shower . . . tiled swimming pool . . . giant decks . . . cozy public rooms, beautifully decorated . . . air-conditioned dining salons . . . unexcelled cuisine and service . . . latest talking films . . . concerts . . . and a host of other delightful features. These are the ships where pleasure is not a problem. It's a glorious habit! Cabin Class from $167; Tourist Class from $113. Cabin Class on President ships from $126.

Along with popular *Pres. Harding* and *Pres. Roosevelt*, the *Washington* and *Manhattan* offer weekly services to Ireland, England, France and Germany. Also "American One Class" liners fortnightly to Cobh and Liverpool . . . and "American One Class" ships of American Merchant Lines weekly direct to London. Both $100 one way; $185 round trip.

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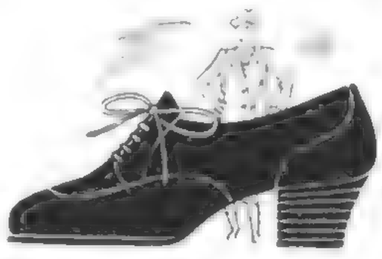
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There is only one genuine BUCKO CALF. This leather was developed and promoted by the Hunt-Rankin Leather Company and is used only by manufacturers of quality footwear. Characteristics which are found only in



BUCKO CALF are its deep, rich pile,



absence of "shaggy" finish, distinctive colors. It is easily cleaned and it is a leather that gives the maximum in wearing qualities.



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SPANISH FLAVOUR

BY ANNE HORNER

THERE has been for centuries a general conviction that Spanish cooking is unfit for human consumption. This legend has been upheld by a great many people who have never tasted it, nor has it been widely contradicted by the Spaniard himself, who is possessed of a certain sly humour and can laugh at jokes pointed his way—if they are on the other fellow. The Spaniard thinks it is superfluous to point out that Cervantes, Velasquez, Goya, and a host of others ate in Spain with no ill effects. To him, the proof of the pudding is in the eating.

For those travellers who go through life and Europe looking for "the kind of food we have at home" and washing it down with bicarbonate of soda, Spain is no paradise. Bad cooking can be found very easily in a country that hospitably attempts to make every one happy, in hotels that try to please guests from many nations and succeed in pleasing none. But, by following the Spanish traveller to the Spanish hotels, you can eat your way from Port Bou to Malaga, from Santander to Barcelona, with comfort and pleasure and a few surprises. If you are ready for a new diet, the *hosteria* where the Spanish cook cooks Spanish dishes and sticks by his guns is the place for you.

A SPANISH RHAPSODY

It is entering Spain by the back door to go to Mallorca first, but the boat docked at seven, and at eight I was eating my first *ensaimada.* Centuries ago, when the Moors crept up on Mallorca, some shadowy skinned invader carried a cook-book (or its mediæval equivalent) that included an ancient recipe from which the bun of Mallorca has developed. From the crushed turban of the Moor, the *ensaimada* has taken its name and shape. Think of a doughnut, so light that some miracle of gravity is necessary to keep it on a plate, its exterior the warm gold of sun-drenched Spanish skins; its interior, the clear whiteness of Mallorquin beaches. Let the Frenchman have his brioche and the Englishman his cold toast; the *ensaimada* remains for me the perfect bride of coffee. And this is how it's made:

1 pound of flour
½ cupful of melted butter
⅓ cupful of sugar
1 egg
½ cupful of milk
½ ounce of yeast
a little salt

Mix the yeast with a tablespoonful of warm milk and, when it is soft, add half a tablespoonful of sugar, the melted butter, and the rest of the milk. Mix the salt with the flour and add the egg, slightly beaten; then the yeast and the milk. Stir with a wooden spoon and, when it is well mixed, cover with a cloth and put in a warm place for an hour and a half or two hours. Then, add the remainder of the sugar, and currants if desired.

The dough should be divided into long pieces, patted round, and then dropped on a pan spirally, with a collapsed spring for a model. The pan—a cookie sheet will do—should be sprinkled with powdered sugar both before and after the *ensaimadas* go upon it, the second sprinkling being more for them than for the pan. Put the tin over a saucepan of boiling water for twenty minutes, or until the *ensaimadas* have doubled in size. Then bake in a hot oven, until brown.

Ibiza, half-way between Mallorca and the mainland of Spain, lies in the Mediterranean, looking for all the world like a baby on its back laughing at some joke adults can not comprehend. The private joke of Ibiza is not to be revealed to non-visitors. Perhaps you will discover it as you enter the harbour, which is the harbour to end comparisons. It is not "almost as lovely as Naples" or "something like Cadiz." It is Ibiza, and you enter—if you are lucky—just as the sun sinks out of sight beyond the cathedral-crested old city.

The Buena Vista at Santa Eulalia, one of Ibiza's tinier towns, lives up to its name of "the hotel with the good view." Good from the windows of any of its fourteen rooms, whether you look toward the sea or toward the mountains. The proprietor is pleased to tell you that there is running water, that wine is served with the meals. "And the cooking—is that good?" "Ah, no, señora," his hands wave negation, "I do it myself." His modesty is exceeded only by his culinary skill. The cooking is plain, substantial, simple—and good. There was corn on the cob, the first we had ever met in Europe without great struggle and fabulous prices. There were sweet potatoes, the first of the season, for it was September, and they were candied to a perfection that made the Spanish habit of eating *batatas de Malaga* as a dessert quite comprehensible. There was that favourite of all Spanish desserts, the *Flan*, a steamed custard with caramel sauce. Don't misunderstand; there were connecting foods—meats and eggs and fish. And, accompanying all, the rich red wine of the country, served with no extra charge.

FIGS AND FLOWERS

In the Balearic Isles, there are two fig crops, the shorter one early in the summer, the longer in September. Whether you take your figs white or purple, the orchards offer laden branches, and orchard owners expect passers-by to take all they can carry internally or otherwise. The fig whose weight pulls it downward is better than the one whose blossom-end turns toward the sun. But beware of the fig that has reached maturity in rainy weather.

A steamer runs twice weekly from Ibiza to Valencia, and Valencia is a pleasant place, alluring to all the senses. There is, of course, the tune. There is also the flower-market, a vast, sky-lighted room beneath the city's principal plaza—an assurance that political upheaval can not greatly disturb a people who will spend a tenth of a minimum wage on flowers. There is the cathedral, interesting inside, more interesting outside if it is Thursday, for, on that day, the water tribunal meets to settle all problems relative to irrigation. This body of eight judges, elected from the peasants and by the peasants, (Continued on page 129)

(Continued from page 128) keeps no minutes, has no appeal—their decisions are final and uncontested. This system has been maintained with dignity for more than a thousand years—a court of justice for a proud people to be proud of.

And then there is *paella*. It is the dish of all Spain, but it is most of all the dish of the Valencianos. Its mainstay is rice, but its legs and wings are chicken. There are vegetables and a dash of ham, innumerable spices, a handful of clams, and perhaps a bit of fish. It is a dish to be viewed with respect and approached with a hearty appetite.

Valencia, stronghold of the Moors before the days of the Cid, is still the orange-producing province of Spain. Blossoms from its orchards go to adorn an infanta's wedding veil. Fruit from its trees goes around the world. The railroad from Valencia to Madrid passes for two hours through groves of orange-trees. If you travel this way in the early autumn, you will inevitably think of Christmas-trees, thousands of golden balls gleaming against shining dark green foliage. Here, the art of orange growing has reached a high point of perfection, and even the discarded fruit that sells—because it is small—at fifty for fifteen cents is sweet and juicy and luscious.

To most of us, the Moor is known only by his dark skin and is often confused with the ancestor of the Southern Negro. This is forgetting that, in the days when Abd-er-Rahman ruled, the Moorish court of Cordoba was the most elegant in Europe, the city the most beautiful—and undoubtedly the cooking the finest. The Moors brought to Spain not only the arts of ceramics, glassmaking, metal and enamel work, but also the irrigation systems, some of which still function, and plants from their own soil—rice and pomegranate, sugar-cane and oranges.

SNOWFALL IN SPAIN

An eighth-century emir brought a palm-tree to Spain to remind him of his own country. A tenth-century caliph planted an almond grove for his favourite wife, because she regretted a life spent in a climate where snows never fall. When the almond-trees bloomed, she had her wish, and her field was fragrant as well as white. The fragrance is annually captured and put into bottles to tempt your nostrils, as the almond tempts your palate. Prowling through almond orchards in July, you may, of course, help yourself to the fruit, and if you come from a climate that almonds do not tolerate, you will find your first meeting with a strictly fresh almond quite memorable. Some centuries after the Spaniards had taken over the Moors' city, colonizers carried the Moors' agricultural ways to a new world. Then some one persuaded the almond to sprout a peach, and peaches have been doing big things ever since, but it all goes back to the caliph's wife.

Segovia's aqueduct was built by the Romans about eighteen centuries ago. It dominates the ancient and lovely city, making one forget the Alcazar where Isabel la Catolica awaited the coming of her bridegroom, and the ancient church, converted into a workshop, where the nephews of Zuloaga produce ceramics that imprison in colour and design all the glamour of to-day's Spain. It was in Segovia that we first met fried deviled eggs, just the picnic or salad variety of deviled eggs, dipped in batter and fried to a golden brown, fooling you into thinking they are croquettes, surprising you pleasantly because they are not. Try adding a few shredded shrimps to the deviled egg mixture.

I sat almost in the shadow of Burgos cathedral. Its lacy spires stretch heavenward, a man-made forest of the fourteenth century. In a country of beautiful things, there is none lovelier than Burgos cathedral. But I turned my entire attention to an octopus, or the part thereof that graced my plate. Once I stood face to face with an octopus; a pane of glass penetrated by our respective stares. Something in my face displeased him, and in his effortless way, he spat ink, turning himself from waxy white to purple-black. I do not know what other things an octopus can do with his ink, but I do know that he must have it with him at table if he is to appear properly dressed. Shame on those who can not face this dish because it is inky. The meat of an octopus is whiter than chicken, more delicate than frogs' legs.

TOLEDO CONFECTION

Toledo is first mentioned in guidebooks back in 192 B.C. when Livy looked upon its hills and winds and called its location advantageous. Since then, history has passed across those cobbled streets and left many a mark. The Visigoth followed the Romans, and the Moors the Visigoths. Alfonso VI. defeated the Moors, and the Castilians moved in to share the city. In all the records of battles and buildings, no historian has noted who brought *mazapan* to Toledo. Another unmonumented hero. *Mazapan* is not exclusively Spanish. It flourishes and is eaten in Germany and the Scandinavian countries, and probably elsewhere in Europe, too. But in Spain, the almond paste is creamy instead of crisp, and, on second bite, you discover a small surprise of fruit. Toledo is the ancient capital of Castile and the modern capital of *mazapan*, and the student of El Greco who comes away without his sweet has neglected one art while studying another.

Centuries ago, when crusades were the fashion, a papal bull was issued granting to all Spaniards a reprieve from Friday fasting. Thus, the crusaders were able to keep up their strength by eating meat seven days a week instead of six. And their wives and children who stayed at home also fortified themselves with flesh. That papal bull still holds to-day, and there is no Friday meat abstinence for those Spaniards who invest each year in a copy of the bull, an expenditure of some fifteen cents. Perhaps it is for that reason that the Spanish meat dishes are so varied and so interesting. Try, for example, *ternero relleno*—stuffed veal. Take a fillet of veal and sear it just enough to keep in the juices. Then cover it with chopped hard-boiled (Continued on page 130)

DEBWIN SHIRTS OF

EVERFAST SUEDELLA



PICADILLY—Polka dot tie, pearl buttons, tuxedo front.

PARK AVENUE—Jewel stud buttons stitched cornucopia breast pocket.

DAHL-WOLFE

GAD-ABOUT—Jewel stud buttons, giant flap-buttoned pocket.



The new **EVERFAST** classic woven of the NEW CROWN SPUN RAYON,—a challis-like texture, soft, cool and smooth. Tailors faultlessly . . . washes willingly and keeps its original color for life, because it is an **EVERFAST** fabric and **CROWN TESTED QUALITY!** Colors: Suit Blue, Chamois, Wood Mint, Primrose Maize, Pink, Aqua, White. Sizes 32-40. To be found in smart stores across the country. Priced about $4.00 each.

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Fresh...charming...reflecting the newest fashion trends, there is a new group of L'Aiglon frocks made of Seal Crepe. Woven of Enka rayon, Seal Crepe in both plain or dobby weaves is known to many women for its excellent quality and easy washability.



SIZES 12 TO 20

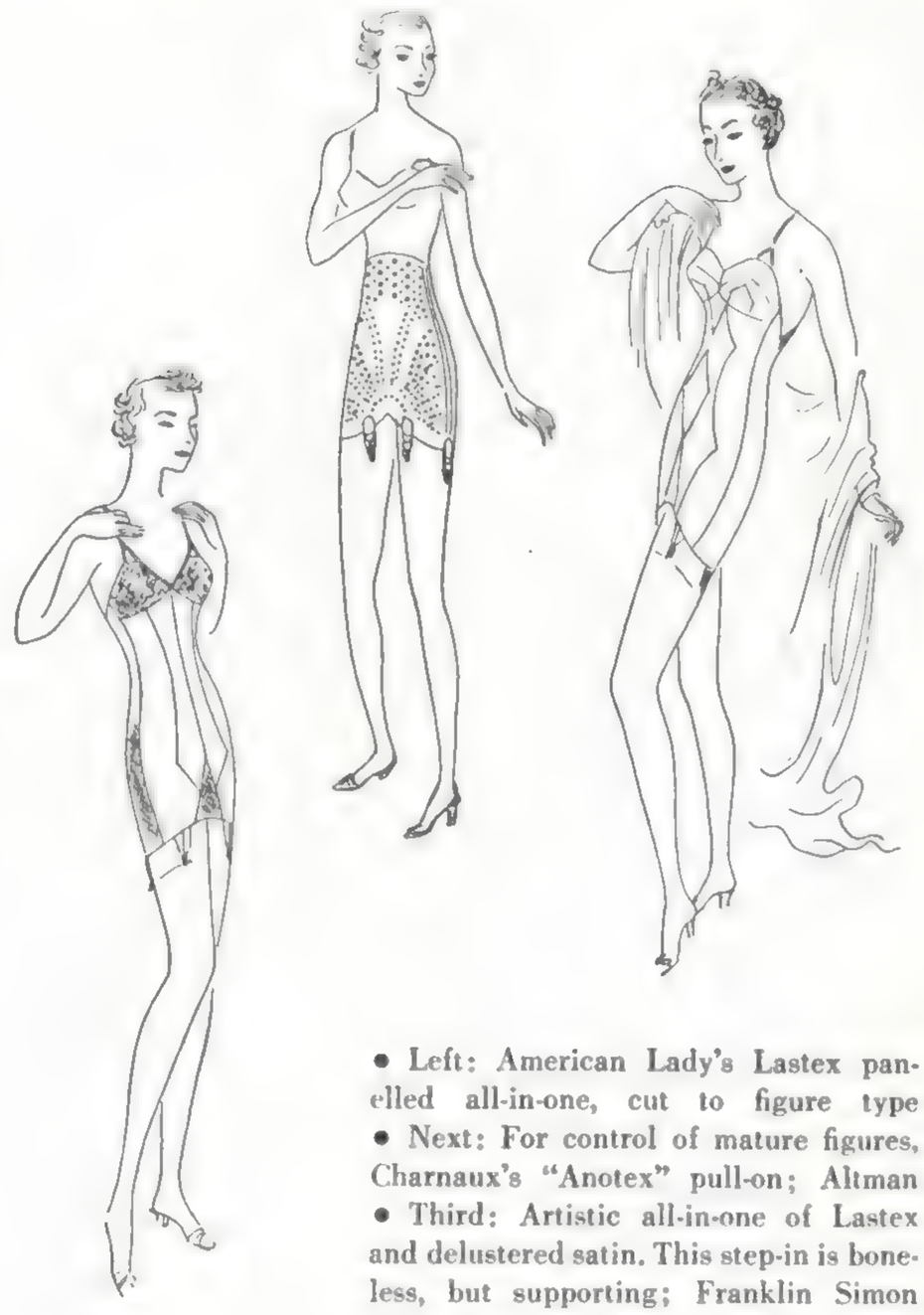
A charming Chinese note in the tiny band collar...in the porcelain colors and delicate flower print...and a pleated shirt front because most feminine things this spring have a masculine touch. Blue, green and pink. **$5.95**

Even if you dress to please yourself, it's nice to know every man loves a polka dot. The stitched white Peter Pan collar to keep you looking like you'd never grow up. Navy, black, brown, green, dubonnet with white **$5.95**

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And representative stores all over the country.
If unable to locate L'Aiglon, write Biberman Bros., 1350 Broadway, New York

MATURE CONTROL



• Left: American Lady's Lastex panelled all-in-one, cut to figure type
• Next: For control of mature figures, Charnaux's "Anotex" pull-on; Altman
• Third: Artistic all-in-one of Lastex and delustered satin. This step-in is boneless, but supporting; Franklin Simon

SPANISH FLAVOUR

(Continued from page 129) egg, olives, stuffed or seeded, a little ground ham, a smattering of breadcrumbs. Roll up and tie or skewer so that the filling won't drop out. Add a little white wine to the basting!

Or this, for a warm summer night. Grind a pound of veal and a pound of pork and just a bit of ham. (Ham is frequently a flavouring in Spain!) Season with salt and lemon-juice, and add a small glass of *coñac*. Mix well and pack in a deep mould to steam slowly for two hours. When this is chilled, it can be sliced paper-thin.

No holiday passes without its sweet. There are ring-cakes of "*Los Reyes*" (Twelfth Night), with a china doll in each one to bring luck to the finder. There are saints' bones, rolls of almond-paste stuffed with jelly, for the day of All Saints in November, and there are appropriate cakes for Saints Anthony and Joseph.

CHRISTMAS CANDY

Christmas is the season for *turron*, a sort of nougat that is made in several different provinces, each province having its particular variety. There are the creamy peanut *turron* from Gijón and the hard, nut-filled *turron* from Alicante. There are also *turrons* with fruit, with pistachio-nuts, with coconut, as elegant a dish as was ever set before queen or republican.

Yemas are a year-'round sweet, to be bought in almost any pastry or candy shop or, better yet, to be made in your own kitchen. The word *yema* means egg yolk, but, when it is applied to a sweet, it describes a ball of coconut goodness that can be made this way: To one pound of boiled riced potatoes, unsalted, add one pound of granulated sugar, one pound of grated coconut, and two egg yolks slightly beaten. Mix thoroughly—you'll use your hands for the mixing—and roll into balls. Roll the balls in granulated sugar. They will be drier and, therefore, better the second day and will keep (in a cool dry place) for as long as you can guard them from family fingers.

BOTTLED IN SPAIN

The subject of Spanish eating is only half-complete without some talk of Spanish drinking. The *vino corriente* (*vin ordinaire*) is a rich red wine, a little sour, that will complement your eating from soup to salad, unless you are connoisseur enough to demand a different drink with each dish. Remember that the drier wines come from the north, the sweeter ones from Andalusia and the south of perpetual sunshine. Jerez takes its name from the Spanish town, even when it is spelled and pronounced sherry, and, if Spanish sherry tastes "different," it is because it has not been cut and bodied for an English trade. Malaga and Muscatel, *coñac* and Anise are proper beverages for your toast to Spain—and her cooking!

SHOP-HOUND TIPS

(Continued from page 89) A still finer silk I suggest for mem-sahibs who like very light-weight pyjamas. And in case you're getting the impression that Indians are perpetually doomed to the loom, I'll mention the ivory cocktail picks, delicately carved and headed with a tiny elephant, sacred bull, tapir, and such like. As a prop for place-cards at not too formal dinner-parties, this shop has small painted clay figures: a water-carrier, for instance, wearing a scarlet turban; a Bombay policeman, in khaki suit and blue turban, and a kitmutgar—blessed if I remember what he wore, but he was very handsome.

• Since to serve banal food at cocktail parties is now one of the more serious social blunders, I visited the Norwegian Pottery Shop, 141 East Forty-Seventh Street, in search of bigger and better platters for the *koldt bord* (that's Norwegian for *smörgåsbord*). This shop sells the output of the "Graveren Keramikk" pottery works, and when you've seen what they make, you'll realize what these two simple words stand for. They specialize in pottery having a metal glaze: a deep green has a bronze sheen; a black pottery has an iron glaze, giving it a blue-black intensity; a jade-green pottery, if fired at an unusually high temperature, comes out rimmed with brown, for the intense heat forces out the copper. If you want something new for buffet suppers, let the artist in you have a fling, and combine shapes and colours to your own choosing. This shop has good-looking plates, shaped like extremely shallow bowls, that cost between about $1.50 and $2.75. The big platters are about $5.50. Remember that pottery made to order comes from Norway, so don't gnash your teeth if you don't get immediate delivery.

• J. and J. Slater have a sturdy rust- and terra-cotta colour Bucko walking shoe (Bucko, by the way, is reversed calf) that is an excellent variation of the monk-type shoe. It has a medium-low leather heel, a plastron over the instep, and costs around $12.75. You can wear this shoe with a black outfit in town, or with tweeds in the country, so it's pretty versatile. J. and J. Slater also have bags made of the same leathers as their shoes, and in the same colours; they're in good plain shapes, and not expensive. And how about a sandal-toe stocking that is sheer from top to toe, with no visible reinforcements, yet possessed of a dogged determination not to fall apart the moment your foot touches the ground? The reason for this seeming miracle is that the stocking is really a four thread (sheer service weight), twisted so highly by a new process, that it looks like a two-thread chiffon stocking. (It's a crêpe twist, which also has the advantage of a very dull finish.) These stockings cost about $1.50 a pair, and can be had in the exciting new apricot shade.

• Once again the click of knitting-needles is part of the rhythm of life, and skeins of wool wander across floors to entangle the unwary. For some inexplicable reason, knitting-bags are usually large enough to contain all your possessions, including the kitchen stove. But Alice Marks (19 East Fifty-Second Street) has designed one, cylinder shaped, that is both reasonably sized and made in an enchanting material: the flowered cotton used by French peasants for kerchiefs. It will match any costume, and is good-looking enough to tuck under your arm, and take with you when you're asked to come and bring your knitting. It costs about $10.

• On the corner of Fifth Avenue and Rockefeller promenade, at a point where countless thousands cast their chins to Heaven and stare at the topmost pinnacle of Radio City, is Dana-Jeanot de Paris. Here you'll find very tailored suits, in new-looking printed silks. Have them show you a dark blue-and-white print suit, piped in white, with a white blouse that has a crisp pleated ruffle (about $55) and a dark blue taffeta suit, with a short tight-fitting, broad-lapelled jacket (about $45). Having decided on a print suit, shoot up in the tiny elevator to the first floor, where Dana-Jeanot have opened a sports clothes department, a robin's-egg blue room from the windows of which you look out upon the tops of Fifth Avenue buses or the flower-beds of Rockefeller Promenade.

• On a sheet of note-paper you have written: "Do drop in for a cocktail on March 10th," and are wondering what more you can say to make the page look less bleak. The solution comes from France: send this kind of succinct remark on a message card. It is midway in size between a visiting-card and an "At Home" card, and has your address engraved at the top right-hand corner, with your name just below it, in the centre. Crane makes these cards of fine parchment paper, and Bergdorf Goodman has them, with envelopes lined in pale grey, at around seven dollars a hundred. You'll find them invaluable for those few words that accompany a bunch of flowers, for "thank-you" for this and that, and for informal invitations. Crane also makes a card for informal country-house correspondence: large, rectangular, and white, with a narrow strip of pale blue at the top, and your address stamped in the same colour (there are other colours, but the pale blue was my favourite). The lining to the envelopes matches the colour on the cards, and together they cost around eight dollars a hundred, at Bergdorf Goodman.

• Problem one: you are ready for dinner, taking one last complacent look in the mirror, and discovering you have streaked your dress with lipstick. Problem two: your cook is yourself, you don't wear an apron, and a soupçon of soup has splashed your skirt. Problem three: your problem-child has drawn pictures in indelible pencil all over her best bib and tucker. Well, you know the sort of things that can happen. Against these diurnal accidents of life, D. Blum, 316 West Thirty-First Street, has concocted a cleaning fluid, called "Difficult Stains," intended to remove "lipstick, grease, floor dirt, and indelible pencil" from all fabrics. It will save many a trip to the cleaner.

"Linen Lady"

The Perfect BLOUSE For Your New Tailleur

Avoid frilly things this Spring . . . It's going to be a tailored season.

"LINEN LADY" blouses restrict their femininity to the softness of imported handkerchief linen. Their crisp tailoring is in the masculine mode and each style is a perfect complement to your new Duke of Kent or Fred Astaire suit.

The "Gardette"* feature is an exclusive innovation that doubles the life of "LINEN LADY" blouses.

Your choice of a variety of tailored styles in all leading colors, moderately priced at $2.00.





Ask for "LINEN LADY" blouses by name at Department Stores and Specialty Shops everywhere or write Susquehanna Waist Co., 1350 Broadway, New York.



*Gardette (Patent Pending) is the new reinforcement that affords underarm comfort, freedom and protection. (Launders with blouse).



A KNOX SAILOR

• OUR "NAVAL" PROGRAM for spring highlights this crisp, neat sailor . . . first, because it's made of "FIRENZE," an imported, hand-woven straw, incredibly light and pliable . . . because it's man-tailored and perfect with suits . . . and, finally, because Knox has been famous for sailors for nearly half a century. "Midshipman" in felt or Firenze straw, $8.75.

KNOX

KNOX the HATTER

452 FIFTH AVENUE, NEW YORK

B. Altman & Co., New York • L. Bamberger & Co., Newark
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Agents in principal cities



Coca-Cola is best ice-cold all year round, served in man's-sized glasses, such as these modern high-ball glasses from Saks-Fifth Avenue. The handsome tray and ice-bucket are by Kensington

TURNS WITH A GOURMET

EVERY so often we find a justification for our existence, and a very fine instance occurred the other day. Sitting at our desk and pondering upon the sameness of life, we were suddenly aware of an apparition beside us. Arrived as though by legerdemain in our nineteenth-floor office, was a beautiful, covered, shiny white market-basket tied up with blue and white bows, announcing on a card the arrival of quintuplets. Gingerly we opened the top to find, with somewhat mingled emotion, five new Hormel soups.

We expect that you will encounter these soups in more conventional fashion at your grocer's, or perhaps, unknowingly, in some one's house. But wherever you come upon them, they are well worth your investigation. They are, as pronounced, five in number. The first is cream of mushroom. We personally do not like cream of mushroom soup. But perhaps you do. And if you do, you will surely like this variety, for it is full of mushrooms that have been sautéed in butter, and it has that rich look that connotes the home-made touch. We do, however, like vegetable soup with a fine beef base, and that has been achieved in the Hormel vegetable-beef soup. You get a nice taste of good beef stock along with the vegetables, and barley —something which improves any substantial soup.

The noodle soup with chicken is a smooth broth with bits of white chicken meat, a blend that balances itself neatly between a thin soup and a thick. The fourth of the quintuplets is tomato bretonne, which should not deceive you by its name, because it is really a good bean soup, a sort of purée with onions and celery and nice ripe tomatoes with the navy-beans. The last of the new five is cream of tomato. Why it is new with Hormel, we wouldn't know. But you could never fool us about cream-of-tomato soup. We have encountered it at ladies' lunches from school-days on. And, someway or another, it is always good. You can order the Hormel soups, including the new quintuplets, from your favourite grocer.

• Perhaps Darjeeling means just a vague district in India to you. Perhaps Darjeeling means a tea that you have been waiting all your life to taste because, when you were very young, your aunt used to get a little locked box of it once every year and save it for very special people. Whatever your feeling about it—and riding roughshod over those who may have no feeling about it at all—we are about to tell you of a source we came upon where Darjeeling tea is both fine and (comparatively) inexpensive. Major Simson at the Marie Sterner Galleries, 9 East Fifty-Seventh Street, imports Darjeeling tea direct, to retail at about $2.25 a pound.

Before the War, 90% of all the Darjeeling tea that was grown in India was shipped off to Russia, where tea-drinking was practically a national art. To-day, Major Simson's tea comes to him here direct from what he, after eleven years of traipsing all over India, considers the best tea district of the country. Darjeeling tea is a straight, unblended tea, and its own flavour should never be spoiled with cream. Have milk if you must, or lemon if you have to, a soupçon of sugar only —drink the tea for itself, and you will be rewarded by its soul-satisfying bouquet! While the classic directions for tea-making are a level teaspoonful of the tea for each cup and one to the pot, we would add two or three teaspoonfuls in addition, in the case of Darjeeling tea, to get its clear, true flavour. And never, never pour additional hot water into the cup because the brew looks a little dark. It looks that way when it is correctly made.

• Every so often you realize that what your household needs most is a perfect biscuit for sherry. Not a canapé. Not a little sandwich—a biscuit, a biscuit, not too sweet, but still with that faintly sweet note that makes it the born complement to sherry or Dubonnet. All right, we have found it. It is a biscuit called Ricco. It is like hardtack on the sweetish side. Alice Marks imports Ricco biscuits from Spain (a tin of about fifty costing around a $1.25), and they seem to be sold out almost as soon as they get into the shop. When we saw them last, however, a fresh shipment had just been received.

THE SWORD IS MIGHTIER—

(Continued from page 83) called fouls and do not count. The foil is also the only weapon fenced by the girls.

The *épée*, which is a development of the ancient rapier or duelling sword, is a much more exciting weapon. It is longer and heavier than the foil, has a larger bell for a hand-guard, the blade is three-cornered and more rigid, and the entire body from head to foot is fair target. A gentle nick on some exposed portion of the hand or arm is just as much a point as a full thrust delivered to the face or chest. To the excitement of *épée* fencing, which calls for hair-trigger nerves, is also added a delicate touch known as the "*Point d'arrêt.*" This is a little three-pointed prong that is fastened to the end of the weapon and replaces the dull, flat button with which thrusting weapons are equipped to keep them from passing through you. These prongs are short, but sharp, so that they catch in the canvas of fencing jacket, trousers, or glove. They also upon occasion enable you to pink your opponent slightly, causing him to say—"Ow!" and then add a word or two, and you feel like the very devil of a D'Artagnan until he pinks you back.

SABRE BOUT

And finally, the sabre is the real rough-and-tumble man's weapon. It is a broad, dull-edged blade with a large hand-guard. The upper part of the body is the target, and you may either cut or thrust to attain a point. You can get a good drubbing with the dull edge of a sabre, and it is no game for sissies. It is the closest of all to the real duello, because you pay for your blunders with a good thwack across chest, flank, or arm. I never saw any one get hurt in a sabre bout, because you are taught to cut with control, and half the fun of the game is to feint or catch an opponent so wide open that you bring your sword down across the chest in the most graceful and gentle of movements. It makes his ears grow longer and fuzzier than if you walloped him with all your might. And, of all the types of fencing, a sabre match is the most exciting for the spectators. The steel rings loudly as sword meets sword; sparks fly as the weapons meet. Your eye catches magnificent parries, blades miraculously interposed between attacking blades, and almost with the same movement countering and meeting with similar opposition. As like as not, the cutting rhythm may be broken by a swift thrust that scores and ends the rally.

Masked, and protected by canvas though you are, the feel of steel in your hand and an opponent eyeing you coldly and menacingly with a similar weapon in his hands have a thrill that I have found in no other sport, and I guess I have tried them all. I took up fencing at the ripe old age of thirty-seven and in six months was having more fun than I have ever had at any game. It is the greatest mental relaxation at the end of a hard day's work that I know, because it requires such tremendous mental concentration to keep from getting stabbed or to figure out a way to out-think and outsmart your opponent that you simply can not think of anything else. Every move presents a new problem. Will you lure him close? Is that opening you see a bit of carelessness on his or her part, or is it only feigned? Are *you* being lured? Will you pretend to fall into the trap, and then set one of your own? Do you sense an attack: can you time it and beat it with an attack of your own? What is *he* planning behind that mask?

WATCHFUL WAITING

Romance hangs around the fencing salles, too. See that man over there, teaching *épée?* It is said that he has had over fifty real duels in Cuba in his younger days. Your fencing master, in moments of relaxation, tells of sabre duels he refereed in Hungary when he was a young man. There is a constant clash and rattle of steel, and the shouting of the nervous, excited fencers—"*Eeeeeeeeeeh La!*"—as one of them suddenly ends a period of watchful waiting and, catlike, leaps in for a touch, his nerves finding relief in a long-drawn cry with the attack.

Whether fencing actually makes one more graceful, I can not tell. I have seen girl fencers who have been magnificently graceful, and others who stuck out at odd places and were all queer angles, and moved clumsily. The "Guard" posture is in itself not a particularly graceful one, and especially not for the girls, many of whom have not learned how to dress gracefully for the salle or competition and turn up in tight-fitting satin pants or knickers that accentuate the distortion of the pose. And yet, there is hardly a prettier sight than a smooth girl fencer in a short, pleated serge skirt down to her knees, and a starched white fencing jacket, well cut and well fitted; or, if trousers must be worn, long, loose, black velvet ones that reach to the ankle and are fastened there. And, just in case any one wants to know, the girls wear a short vest beneath their jacket, inside which are sewn two thin, pliable, but amply strong metal plates that afford full protection. I thought you'd be worrying about that.

The greatest male fencer in the world is Aldo Nadi, who comes from a long line of fencers. His father was a fencing teacher in Milan. His brother Nedo was an Olympic champion, and, it is said, one of the greatest *épée* men that ever lived. Aldo Nadi is so good that he glitters, actually, when he fences. He is like his own blade, tall, and slim, and perfectly balanced. He is the only fencer I have ever seen who can lean away from a touch like a boxer pulling his head back from a swing. On the attack, he is simply too fast for the untrained eye to follow.

The greatest woman fencer in the world is a blond German Jewess, Miss Helene Mayer, a big, deep-chested fräulein, powerfully built, who somehow reminds one of Brünnhilde. The two next best are Brooklyn girls from the famous Salle d'Armes Vince, Marion Lloyd and Dorothy Locke, respectively, a stenographer and a medical student, both pretty and both bristling with temperament. There are very few men around the Salles who can handle them with foils. The world's worst fencer is deponent here superscribed, but I don't care.

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REMIE LOHSE

The Natural Fabric

OLD TOWN ANDUVIA CLOTH

Lovely fawns, tans, browns, grays and neutral shades.
All natural colors—no dyes used. . . . . .
From $39.75 at fine stores on an exclusive basis.

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FIFTH AVENUE NEW YORK



the *new*

Bermuda

sweater shirt

is a colorful contribution

to vacation wardrobes. Warmer than most shirts, lighter in weight than most sweaters, its specially knitted fabric molds to the figure in flattering lines. The purled-in waist line looks new and makes it fit supremely. Six exciting colors: coral, Bermuda blue, maize, orange, eggshell, and white. Four shillings at H. A. & E. Smith, Ltd., Hamilton, Bermuda.

at B. Altman & Co., New York, one dollar.

NEW GALLIC GLITTER



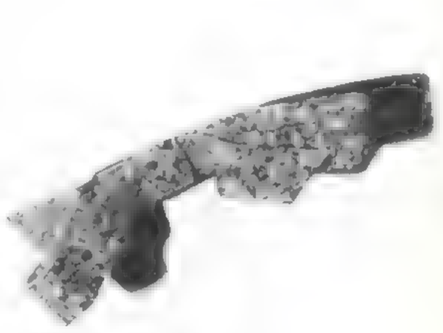


Cartier's Indian necklace, above, glowing with many fires, is frankly magnificent—unashamedly rich and rare. The round pendant is of gold, set with Indian rubies, emeralds, and diamonds, swinging from multiple strands of more Indian rubies. It's as fabulously beautiful as the Naulakha

And Cartier made the pair of clips above, also stemming from ancient Indian jewellery; looking like cups of enamelled gold, with strings and strings of tiny seed-pearls tumbling out. They're superb examples of the new mania for pearls—and of the trend towards imagination and individuality in the new jewels. To be worn in your hair by night, at your neck by day

You've got to keep your hair up this spring—off your forehead, off your ears, sleek and well under control. One of the smartest women in Paris accomplishes this by wearing a velvet ribbon around her head, held with the glittering bow-knot you see below—made of diamonds and platinum, by Cartier, flippant and gay despite its chaste whiteness

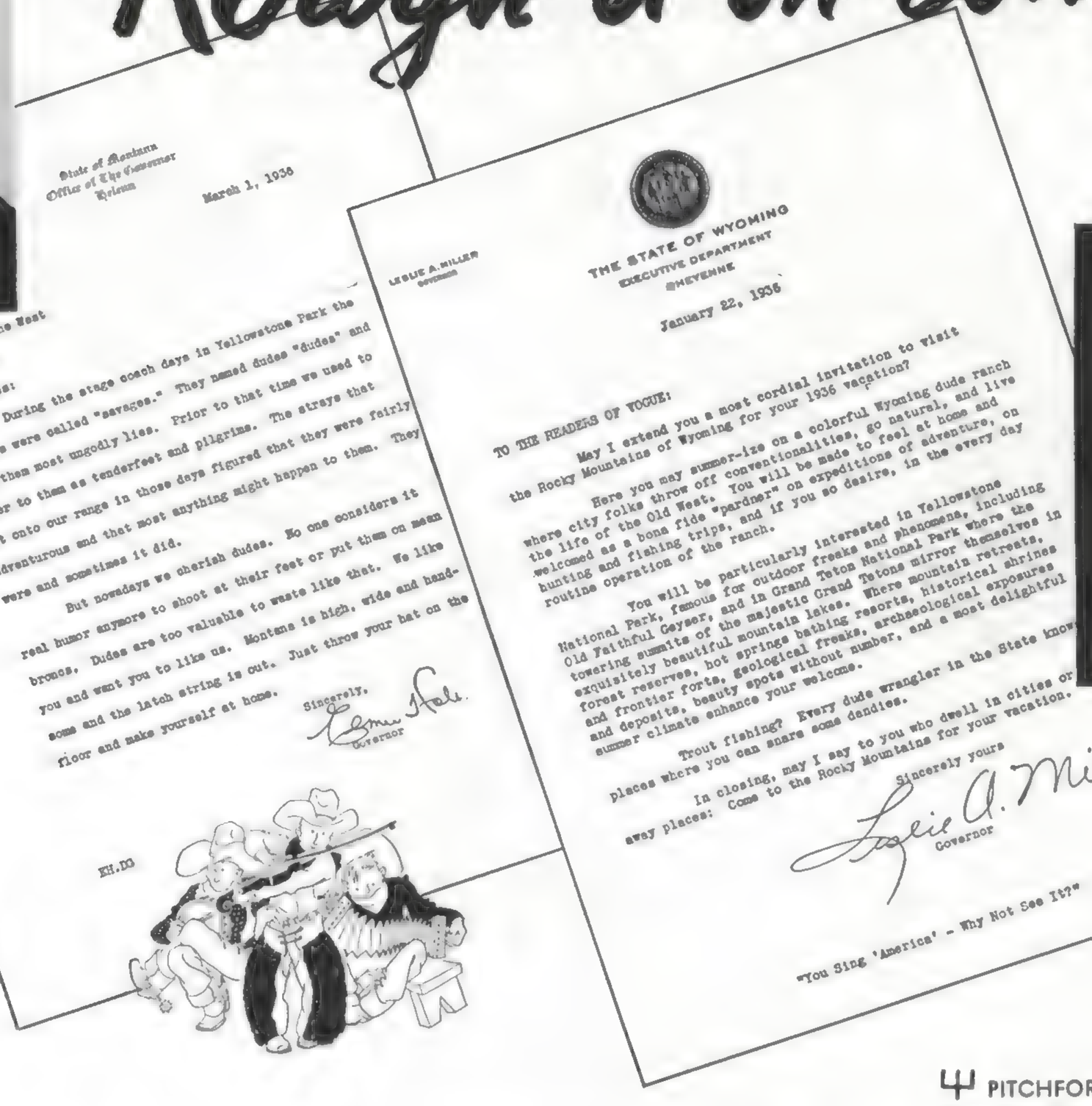
The dark, serpentine bracelet below has a strange and slightly sinister charm; inextricably coiled, complex and yet utterly simple. It is black-enamelled, with one clean-cut row of diamonds outlining its twistings and turnings. Again, accent on unexpectedness; again by Cartier





"Rough it" in comfort





State of Montana
Office of The Governor
Helena

March 1, 1936

Guests of the West
Everywhere

Dear Dudes:

During the stage coach days in Yellowstone Park the drivers were called "savages." They named dudes "dudes" and told them most ungodly lies. Prior to that time we used to refer to them as tenderfeet and pilgrims. The strays that got onto our range in those days figured that they were fairly adventurous and that most anything might happen to them. They were and sometimes it did.

But nowadays we cherish dudes. No one considers it real humor anymore to shoot at their feet or put them on mean broncs. Dudes are too valuable to waste like that. We like you and want you to like us. Montana is high, wide and handsome and the latch string is out. Just throw your hat on the floor and make yourself at home.

Sincerely,
Governor

EH.DD

LESLIE A. MILLER
GOVERNOR

THE STATE OF WYOMING
EXECUTIVE DEPARTMENT
CHEYENNE

January 22, 1936

TO THE READERS OF VOGUE:

May I extend you a most cordial invitation to visit the Rocky Mountains of Wyoming for your 1936 vacation?

Here you may summer-ize on a colorful Wyoming dude ranch where city folks throw off conventionalities, go natural, and live the life of the Old West. You will be made to feel at home and welcomed as a bona fide "pardner" on expeditions of adventure, on hunting and fishing trips, and if you so desire, in the every day routine operation of the ranch.

You will be particularly interested in Yellowstone National Park, famous for outdoor freaks and phenomena, including Old Faithful Geyser, and in Grand Teton National Park where the towering summits of the majestic Grand Tetons mirror themselves in exquisitely beautiful mountain lakes. Where mountain retreats, forest reserves, hot springs bathing resorts, historical shrines and frontier forts, geological freaks, archaeological exposures and deposits, beauty spots without number, and a most delightful summer climate enhance your welcome.

Trout fishing? Every dude wrangler in the State knows places where you can snare some dandies.

In closing, may I say to you who dwell in cities or away places: Come to the Rocky Mountains for your vacation.

Sincerely yours
Governor

"You Sing 'America' - Why Not See It?"













• Yip-ee! Vogue's own round-up of top-notch Ranchers welcome you to "rough it in comfort". Write 'em, cowboy! Or call on Vogue's Ranch Department for any help you want. Graybar Building, New York. Wrigley Building, Chicago.

PITCHFORK RANCH
No ordinary dude ranch but a real cow outfit which invites a few people to come out for a taste of true Western life. Write: Charlie Belden, Pitchfork, Wyoming.



A BAR A RANCH
48 hours from New York by rail; 14 hours by air. Write: Andrew Anderson, Encampment, Wyoming, or see "Chuck" Adam, Room 402, 521 Fifth Ave., New York.



H F BAR & PARADISE
A ranch of distinction catering to a select clientele since 1910. For complete information address: Frank O. Horton and Sons, H F Bar Ranch, Buffalo, Wyoming.



SUNLIGHT RANCH
Operating cattle and horse ranch near the northeast corner of Yellowstone Park. Pack train camping trips; big game country. Write: Simon Snyder, Cody, Wyo.



BEARTOOTH RANCH
In a country of steep, sheer mountains and hospitable green valleys. At the entrance of the famed Stillwater Basin. Address: Ed Ikerman, Nye, Montana.



LAZY K BAR RANCH
In the beautiful Crazy Mountain country — snowy peaks and a sweeping range of purple sage and green buffalo grass. Write: Paul Van Cleve, Big Timber, Mont.



TRIANGLE 7 RANCH
Where the open range meets the Absaroka Mountains. Looks out on three mountain ranges. Southwick Vietor, Livingston, Montana; or 610 Park Avenue, N. Y. C.



E BAR L RANCH
A ranch in the Blackfoot Valley west of the Big Divide. Unsurpassed horseback country. O. W. Potter, Greenough, Mont.; or 1016 17th St., Washington, D. C.



OX YOKE RANCH
A real, operating, 20,000 acre stock ranch lying 30 miles north of Yellowstone Park. For detailed information and rates: Charlie Murphy, Emigrant, Montana.



VALLEY RANCH
An old time Wyoming outfit built around the famous Valley Spring. The West as you really want to see it. Larry Larom, Cody, Wyo. or % Brooks Bros., N. Y. C.



A DUDE RANCH FOR A REAL VACATION!

QUAKER'S

NEW GENUINE CREPE

and

COMPENSENE CREPE

STOCKINGS



"As sheer as chiffon, as durable as semi-service," describes the new Quaker stockings. The secret of this amazing combination is the perfected Quaker high twist silk, plus

—the fact that Quaker controls every process in production, from importation of raw silk to the finished product, in one of America's three largest silk stocking Mills.

Ask your dealer to show you Quaker Genuine Crepe—a stocking with three-thread sheerness and five-thread strength—and Quaker Compensene Crepe, in two-thread or three-thread stockings—sheer magic plus extra wear.

QUAKER HOSIERY CO.

330 Fifth Avenue, New York, N.Y

Guaranteed as advertised in GOOD HOUSEKEEPING

SOCIETY

(CONTINUED FROM PAGE 47)

ENGAGEMENTS

KANSAS CITY

Wolferman-Vette—Miss Janet Wolferman, daughter of Mr. and Mrs. Fred Wolferman, to Mr. John Lyle Vette, junior, son of Mr. and Mrs. John Lyle Vette, of Oak Park, Illinois.

LOS ANGELES

McNaghten-Booth—Miss Ann McNaghten, daughter of Mr. and Mrs. Malcolm McNaghten, to Mr. Harold Booth, son of Mr. and Mrs. Percy H. Booth.

MEMPHIS

Dickinson-Keelin—Miss Estelle Dickinson, daughter of Mr. and Mrs. John F. Dickinson, to Mr. Thomas William Keelin, son of the late Mr. and Mrs. Thomas W. Keelin.

Ragland-Harwood—Miss Fairfax Cary Ragland, daughter of Mr. and Mrs. Samuel Evan Ragland, to Mr. Richard Drewry Harwood, son of Mr. and Mrs. James Eugene Harwood.

NEW ORLEANS

Cleveland-Vickery—Miss Esther Cleveland, daughter of Mr. and Mrs. Walter George Cleveland, to Dr. Eugene Benton Vickery, son of the late E. Benton Vickery and Mrs. Vickery.

Logan-Howcott—Miss Alice Blanc Logan, daughter of the late Thomas Muldrop Logan and Mrs. Logan, to Mr. Hawley Butler Howcott, son of the late Mr. and Mrs. Hawley A. W. Howcott.

Thomas-Penick—Miss Dorothy Mae Thomas, daughter of the late Walter White Thomas and Mrs. Thomas, to Mr. Reuben Carnal Penick, son of Dr. Rawley Martin Penick.

PHILADELPHIA

Downes-Elkins—Miss Elizabeth Downes, daughter of Mr. and Mrs. James R. Downes, of Ablington, Pennsylvania, to Mr. George W. Elkins, junior, son of Mr. and Mrs. George W. Elkins, of Elkins Park, Pennsylvania.

Magee-Sargeant—Miss Katharine M. Magee, daughter of Mr. and Mrs. Forrest N. Magee, to Mr. Emmet R. Sargeant, son of the late Winthrop W. Sargeant and Mrs. Sargeant, of San Francisco.

READING, PENNSYLVANIA

Hoff-Cameron—Miss Rosemary Barbey Hoff, daughter of Mr. Howard L. Hoff, to Mr. Alexander Cameron, III., son of Mr. and Mrs. James Blackwood Cameron, of "The Peak," Wernersville, Pennsylvania.

Schaeffer-Connard—Miss Amy Endlich Schaeffer, daughter of Mr. and Mrs. E. Carroll Schaeffer, of "Hautbourgh," Mount Penn, Pennsylvania, to Mr. Frank Leavenworth Connard, second, son of Mrs. Rolla Knapp, of Easton, Pennsylvania, and of the late Frank Leavenworth Connard.

RICHMOND, VIRGINIA

Arrington-Hotchkiss—Miss Frances Deane Arrington, daughter of the late R. Turner Arrington and Mrs. Arrington, to Mr. Whitmell Forbes Hotchkiss, son of Mr. Elmore D. Hotchkiss, junior.

Branch-Converse—Miss Mary Babbott Branch, daughter of Mr. and Mrs. Melville Campbell Branch, to Mr. Henry A. Converse, third, son of Mr. and Mrs. Henry A. Converse.

Williams-Rust—Miss Charlotte Randolph Williams, daughter of the late Langbourne Meade Williams and Mrs. Williams, to Mr. Edgar Carter Rust, junior, son of Mr. Edgar Carter Rust.

Withers-Ellyson—Miss Louise McAdams Withers, daughter of Mrs. Phillip-St. George Cooke, to Mr. William Ellyson, son of the late William Ellyson and Mrs. Ellyson.

SAN ANTONIO

Nix-Coiner—Miss Helen Lanier Nix, daughter of Mr. and Mrs. Joseph Lanier Nix, to Lieutenant Richard Tide Coiner, U. S. A., son of Mrs. Richard Tide Coiner, of Washington, D. C.

SAN FRANCISCO

Hart-Kleiser—Miss Genevieve Day Hart, daughter of Mrs. L. Day Hart, of San Francisco, California, to Mr. George William Kleiser, junior, son of Mr. and Mrs. George William Kleiser, of San Francisco and San Mateo, California.

SPOKANE

White-Gordon—Miss Louise White, daughter of Mr. and Mrs. Aubrey Lee White, to Dr. Donald Gordon, son of Dr. G. A. Gordon and Mrs. Gordon, of Hamilton, Montana.

TORONTO

Caird-Macdonell—Miss Maybelle Margaret Caird, daughter of Dr. Franklin Forrest and Mrs. Forrest, of Port Hope, to Judge Ian McLean Macdonell, son of Mrs. McLean Macdonell and the late A. McLean Macdonell.

ENGAGEMENTS

WASHINGTON, D. C.

Byrd-Kern—Miss Westwood Beverley Byrd, daughter of Senator Harry Flood Byrd and Mrs. Byrd, to Mr. Harry Rogers Kern, junior, of Winchester, Virginia.

WEDDINGS

NEW YORK

Adee-Comly—On January 24, Mr. William Townsend Adee, son of the late Ernest Adee and Mrs. Adee, of New York and Tuxedo Park, New York, and Miss Sally Comly, daughter of the late Major Garrard Comly and Mrs. Comly.

Blake-Houghton—On January 15, Mr. Octave Blake, son of Mr. and Mrs. Israel O. Blake, and Miss Esther Constancia Houghton, daughter of the late George W. Houghton and Mrs. Houghton, of Havana, Cuba.

Cole-Droosten—On January 15, Lieutenant John Dudley Cole, junior, U. S. A., son of Mr. John Dudley Cole, and Miss Charlotte Mead Droosten, daughter of Mr. and Mrs. Edgar Wilhelmi Droosten.

Field-Phipps—On January 15, Mr. Marshall Field and Mrs. Ruth Pruyn Phipps, daughter of Mr. and Mrs. Robert Dunbar Pruyn.

Gerken-Crago—On December 25, in the Church of the Transfiguration, New York, Mr. John Allen Gerken, junior, son of Mr. and Mrs. John Allen Gerken, of Lynbrook, Long Island, and Miss Alyce Moore Crago, daughter of Mr. and Mrs. William Hoffman Crago, of Fajardo, Puerto Rico.

Graham-Wellman—On January 6, Mr. John D. Graham, of Paris, France, and New York, and Miss Constance Wellman, daughter of Mr. and Mrs. Francis Lewis Wellman.

Hutton-Metzger—On January 25, at Ritter, South Carolina, Mr. Edward F. Hutton and Mrs. Dorothy Dear Metzger, of Orange, New Jersey.

McAlpin-McGlashan—On January 4, in Saint James Cathedral, Toronto, Ontario, Dr. Kenneth R. McAlpin and Miss Margaret Lee McGlashan.

Mellen-Loudon—On January 8, in the Church of the Resurrection, Mr. Sydney L. W. Mellen, son of Mr. and Mrs. Clark Mellen, and Miss Constance Loudon, daughter of Mr. and Mrs. Frederic W. Loudon, of New York and Litchfield, Connecticut.

Perry-Weicker—On January 17, in Montclair, New Jersey, Mr. Oliver Hazard Perry, son of the late Ralph H. Perry and Mrs. Perry, and Miss Mary Elizabeth Weicker, daughter of Mr. and Mrs. H. G. Weicker, of Montclair.

BALTIMORE

Barlow-Poe—On February 19, in Emmanuel Protestant Episcopal Church, Baltimore, Maryland, Mr. Homer Joel McKeown Barlow and Miss Eleanor Livingston Poe, daughter of Mr. and Mrs. Philip Livingston Poe, of "Callendar House," Ruxton, Maryland.

CHARLESTON, WEST VIRGINIA

Goodwin-Hoff—On January 18, Mr. David Livingston Goodwin, son of the late Dr. Claude E. Goodwin and Mrs. Goodwin, and Miss Mary Kathryn Hoff, daughter of Mr. Silas Marian Hoff.

Lingle-Bruce—On January 4, Mr. Kendall Ide Lingle, son of Mr. and Mrs. Bowman C. Lingle, of Chicago, Illinois, and Miss Mary Bruce, daughter of Mr. and Mrs. Duncan Bruce.

CHICAGO

Johnston-Butler—On January 25, in the Church of the Holy Spirit, Mr. Hugh McBirney Johnston and Miss Deborah Butler, daughter of Mr. and Mrs. Francis Peabody Butler.

Sims-Croft—On January 25, Mr. Edwin Walter Sims, junior, son of Mr. and Mrs. Edwin W. Sims, and Miss Bettina Mae Croft, daughter of Mr. and Mrs. William Hilton Croft.

Stanley-Behr—On January 10, Mr. W. Edwin Stanley, junior, son of Mr. and Mrs. W. Edwin Stanley, and Miss Edith M. Behr, daughter of Mr. and Mrs. Benjamin L. Behr.

CLEVELAND

Allen-Gillies—On December 30, Mr. Walter Cottingham Allen, son of Mr. and Mrs. Kenneth Leland Allen, and Miss Mary Lou Yancey Gillies, daughter of Mr. and Mrs. Donald Burton Gillies.

Clark-Mitchell—On January 4, Mr. Frank Henry Clark, junior, son of Mr. and Mrs. Frank H. Clark, and Miss Alice Mitchell, daughter of Mr. and Mrs. William R. Mitchell.

Felt-Clarke—On January 22, Mr. Dudley Pomeroy Felt, son of Mr. and Mrs. William Pomeroy Felt, of New Britain, Connecticut, and Miss Marguerite Norris Clarke, daughter of Mr. and Mrs. Norris Jay Clarke.

(Continued on page 145)

SMALL TOWN CHIC

ANONYMOUS

FOR the benefit of the mondaine who must follow her husband into a mining town, a small mill- or factory-town —any little town—and does not wish to imperil her husband's position by bringing down upon herself the wrath of the goddesses of the local Olympus, I pass on (without royalty) patents which cost me near-destruction and five years to perfect; and which, after grinding tests on the local proving-ground, are guaranteed to deflect social and economic lightning from the user, or your money back.

TUNING IN WITH THE TOWN

The first step of the formula is simple: as your car is your first possession to appear, don't take a rakish or easily recognizable model. It will soon seem to you like the police wagon. The entire town and surrounding countryside will follow your movements like a divorce detective.

The second step of the formula is just as simple: as your clothes are the next part of you to meet the eye, it is the part of prudence to discard that outstanding dress that was the success of its every performance in town. It will make you feel like a prisoner trying to escape in full striped uniform. In the village, where your appearance is always before the same interested spectators, it will be said, first, that "It looks stagy." Next, "They say she was on the stage." Third, "She looks it." And finally, "They say her husband took this position to get her out of fast company. You know how stage folks are."

Saddest of all, you must sell, dye, or give away that stunning suit in soft purple and softest red; for, though you may sit sedately and walk primly in it, the dowagers will remain unshakable in their belief that you wear it to attract masculine attention, and treat you accordingly.

PROTECTIVE COLOURATION

The third feature of the patent is no less than amazing. It involves a revolutionary discovery in social psychology; namely, that the obverse of the above line of action—that is, donning a clumsy utility coat with unrelated hat and assorted accessories, and going native as protective colouration—will be an equal mistake. The guise will be resented. They will only say you are mean. They *expect* you to live up to your position and past as a city woman—but in their idiom! And, curiously enough, they are right.

The manner, tone, and line that fit into the picture of Park Avenue or the North Side are out of keeping in the sitting-rooms, church basements, public halls, and quiet streets of a village. Your clothes must still be of the best both in quality and style, but more casual, more suited to the surroundings. Without being touched by the blight of the small town—and without being country clothes. A course more devious than steering between Scylla and Charybdis! For it's as fatal to dress as though you considered the smart little town as "country," and to dress accordingly in tweeds, sweaters, and English walking shoes, as to wear a swank metropolitan wardrobe. More so; because in the latter case you merely lay your morals open to question, whereas in country clothes you are an affront to civic pride.

As an illustration: A New York woman of a very well-known family once sought out this isolated little town as a refuge in which to seek a divorce. While here, she lived the inoffensive life of a recluse—paying, meanwhile, the highest rent on record, and patronizing the local stores liberally, both points in her favour. These were the town's sole contacts with the great lady, except the sight of her on her solitary daily walk. But on these daily walks *she carried a walking-stick.* An insult to every civic-minded man and woman! A personal affront to every good citizen! And she fatally confirmed the heresy by referring to her daily stroll with an innocent remark famous in the annals of Littletown: "I always walk in the country."

POSTSCRIPT

P. S. She did not get the divorce. She got it later in Paris. That was thirty years ago—but it is still the stirring event, the "incident" in which Littletown acquitted itself with honour and wiped out the insult—almost. For her harmless, aristocratic gesture still rankles. Wounded pride is a terrible force, nationally, sectionally, and civically.

So, to return to the main theme, it's like walking a tight-rope to balance urban flair with the tact that is proper to the pace and pride of a small community. One element in this tact will, of necessity, consist of a smart, but quiet inconspicuousness in dress; that is, a suit all of one colour, a fur coat of impeccable line and quality, but without trimming. If you have a contrasting collar and cuffs, you will want to tear them off before the first season is over.

It is one thing to live in a metropolis where you are surrounded by ever-changing crowds, and another to walk down Main Street where the same pairs of eyes see you every time you go out. And they *do* see you every time you go out. When you have lived in a little town long enough to realize that, you'll become so self-conscious that you'll feel like a zebra. So—unless you can afford to have new clothes oftener than you would have them in the city—have them, for your own comfort, without gadgets. It is the same principle that underlies the selection of clothes by the city woman who must wear her clothes several seasons. In order not to bore herself and her friends, she concentrates on the things that do not assert themselves, and on which variations can be played.

It is far from easy. For life in the country, whatever else its merits, is a pair of blinders to a sense of style. Logically so; there is not enough competition. But with Vogue before you —and in you the spirit that made Mary Queen of Scots dress beautifully in solitary confinement—it can be done.



STYLE V-830

Created by Smartsport REG. U.S. PAT. OFF. New York

A chic, hand-fashioned "Festiv-it-y" Frock of Niutone Boucle—"A FABRIC CREATED OF CROWN RAYON...IT'S TESTED!" The modish side-pleat projects itself from the saddle shoulder to the bottom of the pearl-stud-buttoned blouse. Featured at the smartest Fashion Shops throughout the country—including:

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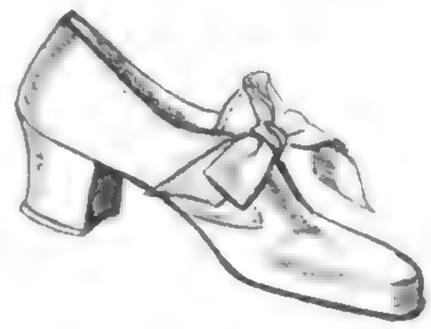


SHOES—UP IN FRONT!





• Tongues, great and small, scalloped and mediæval or tiny and impudent—this spring is their heyday. The navy-blue gabardine pump above has stitched calf piecing over toe and tongue; Bonwit Teller

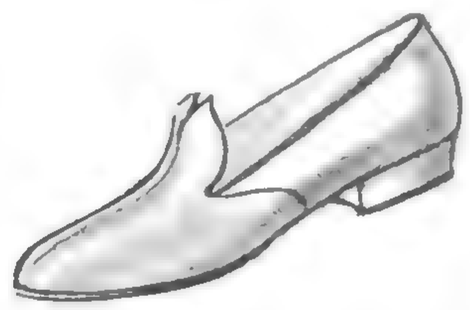


• Notice the wall-like section built up around the whole front of the toe in this squared-off, high-tongued spectator sports shoe of brown suède. Over the instep is brown calf, laced and scalloped. Saks-Fifth Avenue

• Another walled "Valkyrie" last, this time for town suits—blunt-toed, sweeping high over the instep. Of russet calf, with one eyelet and a grosgrain bow; Saks-Fifth Avenue

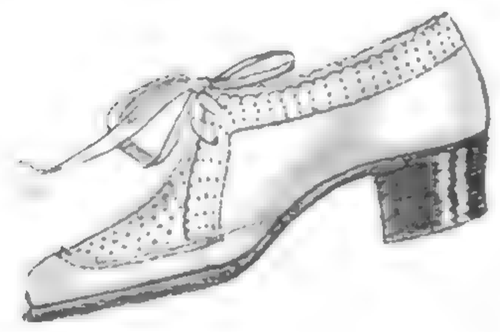


• A suède toe, completely covered with punch-work, and a neat suède bow make the brown calf pump at the right smart with prints; I. Miller



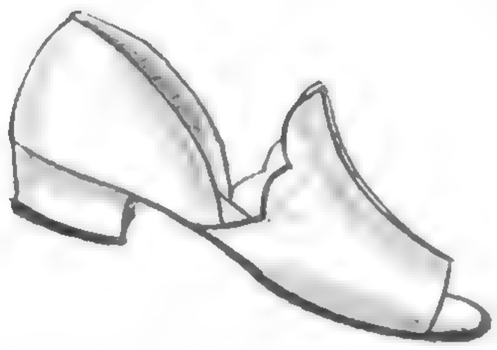
• Lines like a Robin Hood shoe, comfort of a bedroom slipper—that's the country shoe at left. A centre seam bisects the toe. Brown suède or calf; Saks-Fifth Avenue

• Second, a staunch, snug-fitting Oxford, for golf. It's of russet suède, high-laced and leather-heeled, with punch-work running from the instep around the heel; I. Miller



• The country shoe at the lower left is cut high and scalloped over the instep; the back swoops down below your shinbone; and it's made of green calf. But the real excitement lies in the toe—which is non-existent! Saks-Fifth Avenue

• New and shiny and fresh is the high-heeled black patent leather pump, below. The bow is made of patent leather strings; Bonwit Teller





LEATHER SHOCKING TALES

BY JANE BUTZNER

WHEN Wall Street really had a wall and was the northern boundary of the city, the Dutch citizens of New York asked the tanners and leather merchants to carry on their business beyond smelling distance. They obligingly moved out to a swamp in the wilderness just south of where Brooklyn Bridge is now, and there they have remained for more than two hundred years, letting the city grow up about them.

Five or six years ago, a few firms deserted the "Swamp" for Thirty-Fourth Street, but they have been slowly drifting back, from homesickness, according to the more anchored merchants. It is a bleak district, huddled against the bridge approach, but it has a colourful tradition and a bustling present-day business.

About fifteen million skins with a value of fifty million dollars are sold every year in the district, and not much of those fifteen million skins is wasted.

A cowhide to be used for shoe soles and heels first has the soles stamped and cut from it. From the remaining network of scraps, heels are cut. Then shoe tips, and finally washers for plumbing and buttons. What is left goes off to fertilizer factories.

WHERE IT ALL GOES

Shoe factories have always been the biggest customers of the leather merchants, with luggage and sporting goods manufacturers taking almost as much. A good deal goes to bookbinders, machinery manufacturers, garment makers, and to manufacturers of musical instruments.

In their search for novelty leathers, all sorts of exotic skins have been tanned by the merchants in the Swamp. The more freakish results, however, have come with the ordinary bullfrog, sheep intestines, and tripe, instead of the gazelle, the galuchat, and the armadillo.

Every type of snake and lizard skin has been used for leather, but the ostrich is the only bird to yield its hide, as well as its feathers, to fashion. The galuchat and shark are the most popular fish skins, the shark having a very special advantage for women's handbags, according to the leather salesmen. They suggest its efficacy as a weapon—to be used like sandpaper!

Each year, nine hundred thousand kangaroo skins are shipped here from Australian farms to make six thousand pairs of shoes a day, most of them, appropriately enough, for athletes.

Another standby of athletics, the "pigskin," is really cow skin. "Sheepskin" diplomas are calfskin, and "beaver" hats are split rabbit skin. Along with these paradoxes comes the chameleon skin, which is grey and doesn't change colour at all.

Elephant hide, used for machine buffers, is the toughest and heaviest of all skins and so thick that it takes a whole year of soaking and swishing in the tanning-vats, in contrast to the ten days or two weeks required to tan ordinary hides.

Except for doe and buckskin, all leather is tanned in drums filled with juice from oak or hemlock bark. As the drums revolve, the hides swish through the juice, and it swishes through them, and they become leather in about a fifth of the time that they did in earlier days when the hides soaked in wooden vats until they were cured.

Deerskin is still tanned in the way the Indians taught the early settlers. Grease is spread on the hides and then pounded in. Well into the last century, lazy tanners greased the skins and laid them on the sidewalks where pedestrians' feet did the pounding.

Originally the swamp site was selected because the wet ground kept the wooden tanning-vats swollen and water-tight. Some of the tanners settled at about the present site of the Tombs prison on Center Street, for the same reason, but like their descendants who moved to Thirty-Fourth Street, they drifted over to the traditional bog. No actual tanning is done there now, of course, and the ground has been filled in and covered with buildings and pavements, but it is still called the Swamp, and many of the original firms' names remain over the doorways, with the fourth or fifth generation running the business.

Shoes for Revolutionary soldiers and the Colonial militia were made in this Swamp, but the first tanners had to cope with a distressing inclination of the early settlers to buy their moccasins from the Indians.

Those early merchants were good solid citizens, and, where they built their homes, others followed. It was a rebuke to the fastidious Dutchmen south of the wall when the edges of the Swamp became the fashionable residential district of the city.

George Washington lived here, on Frankfort Street, now the road hugging the bridge approach, when New York was the capital of the country. Belles and beaux and diplomats skirted the Swamp in their carriage drives, and Mrs. Washington herself was drawn among the tanneries in her coach with six cream-coloured horses.

About that time, a miraculous spring was discovered on Jacob Street, and fashionable New Yorkers used to meet every morning to drink the waters at sixpence a glass. Finally, some one discovered that the properties of the water were due to its course through some old tanning-pits, and fashionable New York took to meeting elsewhere.

CITIZENS IN THE TRADE

The modern leather merchants are more dignified and carry on their business with less "foofaraw" than their fellow tradesmen in the fur district. Possibly, this is because they do not deal much with one another, but instead with tanneries and factories located at a distance. More likely, it is because they seem to have the quality of good, honest, unpretentious leather, a tremendous pride in their products, and a clannishness like that of their Colonial ancestors whose business had been snubbed.

Since before Tammany Hall was first built on the edge of their swamp, they have always had their fingers in politics. Several mayors, borough presidents, and (Continued on page 148)

"Eyes Right"



"EYES RIGHT!" *Take the salute on spring parade in this Trimble Hat fashioned of the finest felt and styled to the moment. You'll like its perky smartness and its flattering line . . . and you may have it in the head size that is exactly yours . . . and in the shade to match your costume. The* EYES RIGHT *and other Trimble Hats for spring are featured at Tally-Ho Shop,* SAKS FIFTH AVENUE *and other leading stores throughout the country.*

TRIMBLE

THE AMERICAN HAT COMPANY, 711 FIFTH AVENUE • NEW YORK



When Seth Thomas presents New Models It's the

Biggest Clock News

of the year

LAST SEASON Seth Thomas clocks "stepped out." Finely made, dependable time-keepers since 1813, they suddenly blossomed forth in refreshingly modern garb. Here was news! Stylists and decorators voiced their enthusiasm, made Seth Thomas the biggest clock news of the year.... Now come new models for Spring, 1936—smartly fashioned additions to a line already replete with style successes. Many models are either eight-day or electric. Prices at leading jewelry and department stores start as low as $4.95. Seth Thomas Clock Company, Thomaston, Connecticut.



New Design of Colonial Vintage—the RUTLAND. Early New England is typified in this attractive model. Russet tone maple finish on whitewood. Dial of ivory lacquer with Roman numerals printed in black. Mirror in lower front panel. 8 inches high; self-starting synchronous electric movement. With 8-day movement, it is called the WINDSOR. Price of either model . . . . . $9.95.



News Flash! Decorators today are featuring russet tone maple. New MYRNA, finished in russet tone maple on whitewood genuine walnut center. Height, 3½ inches. 8-day movement. Price . . . $4.95.



New Double Duty Model—the DUPLEX. Smart desk clock of hand rubbed American walnut. New-style exposed dial, with hands of brushed gold plate protected under convex glass. Horizontal groove in front serves as convenient pencil or pen holder. 4½ inches high. 8-day movement. The price is . . . . . $6.95.



New Gift for Boudoirs—the VOGUE. This lovely little clock comes in hand-rubbed American walnut. Exposed goldplated dial ring, etched numerals. Black recessed center of dial and goldplated hands protected by convex glass. This dainty model is only 3⅛ inches high. 8-day movement. The price is . . . . . $5.95.

SETH THOMAS

Makers of fine clocks for more than a century

AND THAT'S NOT ALL! Other new Seth Thomas models—the popular DU BARRY in two new color schemes, a new color arrangement for the PRISTEEN (self starting synchronous electric) and SAVANT (8-day movement) kitchen models, and a brand new wall model for offices, schools, etc., with a unique marker and numeral dial, called the COUNCIL (self starting synchronous electric) at $12.50.

BRITISH WEEK-ENDS

IN AMERICA, there is Long Island. In England, there are Melton and Wiltshire. Like Long Island, which is just a bit of New York in the country over the week-end, Wiltshire and Melton are so like London from Friday to Monday that you might think yourself at a party in Chelsea or Mayfair, instead of in the depths of the country. And I say Chelsea or Mayfair because, while Melton is all Mayfair, in Wiltshire there is a Bohemian side, too, supplied by the Augustus John clan, which sounds the Chelsea note—as well as the Mayfair atmosphere hovering around Wilton. Of the two, this makes Wiltshire the more amusing, because, wherever the hunting-set are, horses, bridge, and poker are a foregone conclusion; whereas, in Wiltshire, a "bottle party" is just as usual as a week-end party with Royalty. Therefore, half the world is looking for country houses in Wiltshire, but, as the demand has long since exceeded the supply, it has now come to "taking a flat in Wiltshire."

THE TALENTED JOHNS

The John family always gives a vaudeville show every year, near Fording Bridge, where they live. Every member of the very large family (which consists of something like twenty-four children) has some part in it. They either paint the scenery, dance, or direct. The show is principally dancing, because one of John's daughters has organized a school ballet with a great deal of embryo talent. I have never been to anything more fun than the party at John's house after the show. It was the sort of party that only artists can give, for only artists would have managed it as simply as they did. All the food was in the kitchen. Drinks were put about in convenient places in the house, but you went to the kitchen, got your own glass, and washed one if you couldn't find a clean one. In the kitchen were cheeses, hams, chickens, and sausages, and you dug into them, cut your own bread, and made a luscious fat sandwich to carry off into whatever part of the house your friends were collected. The big farmhouse kitchen was a lovely setting for the quantities of food. It was like raiding the pantry late at night, than which nothing is more exhilarating.

IN WILTSHIRE

Lady Diana Cooper sat on a sofa; as usual, a crowd gathered around her. Among them were Lady Juliet and Michael and Joan Duff, Lady Elizabeth Paget, David Herbert, Adrian Daintree, Edward James, and Olga Lynn. Also there was a large party which came with Lord Alington and another with Brian Guinness, as well as quantities of people who motored down from London. The next night, Lord Alington gave a party in the lovely new room built onto the little house in the park where he now lives, which he calls a "playroom." It is huge and white and almost unfurnished, except for a piano, a rug, and two enormous sofas by the fire, some stools, and tables between the windows—just the sort of room there should be in every country house. Who would think to go down to Wiltshire over a week-end and go out to two parties that lasted until four or five in the morning? At Melton, that's not unusual. But all this has just happened to Wiltshire. And, over the New Year, it was almost as gay as at Melton—which, I may add, was far gayer than London.

Get out your mah jong sets. The craze has returned, and everybody is becoming unfaithful to backgammon. And, surely, every mah jong set is available, for you must have them somewhere, as they were originally so expensive that they couldn't have been thrown out. It is really a lovely game, and the tiles are so decorative. Already in the South of France, it was being revived this summer. Lady Pembroke and the Herbert family are all experts (Wiltshire again), and, over Christmas at Sir Michael Duff's in Wales, the guests almost fought with one another over the available sets. No, you haven't forgotten how to play in all these years—it will come back to you at once.

IF NOT MAH JONG, THEN

Every one must have a game to play at week-ends. It needn't be bridge, for actually, unless you play bridge well, it would be the better part of valour to play not at all. And bridge at "baby" stakes is hardly ever good bridge, for the simple reason that people who don't play for much money don't usually take the game seriously. On the other hand, if people are playing for anything above a shilling, they are apt to pay attention to what they are doing, and play well. Then, and only then, do you get good bridge. But with backgammon, there is no partner, nor is there any with mah jong—and the stakes are usually not so high. Six-pack bezique is another good parlour accomplishment. And poker makes you very popular. But it is a very dangerous game, because the stakes are never low enough. And as for games of chance, like *chemin de fer*, roulette, or baccarat, they should never be played in private houses, no matter how small the stakes. For, quite inadvertently, somebody may lose far more money than the host would approve of—a thing that is usually not the fault of the host. Such games are for gambling casinos.

J. McM.

LADIES AND LIQUOR

CONSIDERING the number of times the masculine phrase "What'll you have?" is hurled at women, it's high time that some of them wiped the baffled look off their faces and knew what they wanted.

Of course, for every woman who tells her escort helplessly that she wants "one of those lovely pink drinks" there are several who know their brands of Scotch as well as the next man. This article is for the first type and for the woman who leaves the buying and mixing of liquor up to her husband. Even she may need to know something about the art of drinking when her husband is away, or when she finds herself having cocktails with another woman who likes those pale drinks with olives in them.

As a matter of fact, it is not so difficult. The facts about drinking have ceased to be one of the great masculine mysteries, and, along with the rest of them, they turn out to be fairly simple after all. They are worth mastering, too. Nobody wants to be known as the woman who serves those terrible apple-jack cocktails. And it's almost as bad to take part in one of those restaurant dialogues that begin "What are you going to have to drink?" and continue vaguely, "What are *you* having?"

FUNDAMENTALS

One of the A B C's is to know that whisky, gin, or rum is the alcoholic basis of most mixed drinks and that a jigger is an average amount for each drink. (A dash extra is sometimes a good idea and sometimes not; but skimping will never make you popular.) Remember, too, never, never to mix Scotch with anything but plain or charged water.

Next, you should know what to buy for what. You could put a lot of time and money into the study of this subject, but you can get just as far with a very little. (You can, in fact, go too far with much less.) Eight kinds of liquor—Scotch, rye, gin, French and Italian vermouth, bitters, sherry, and a liqueur—are enough for an amateur feminine bartender. With these, you can make high-balls, Manhattans, Old-Fashioneds, and Martinis, among other pleasant things, as well as serving the sherry by itself, and this is enough for anybody to begin with. Later on, you will want to add Dubonnet and rum and perhaps brandy, but you'd better stick to a few if you're a beginner, and leave the drinks with fancy names and colours to restaurants and bars.

When it comes to the buying, you can, of course, go into a good reliable liquor shop and leave it to the salesman. You will come out with a supply of the best (and most expensive) and feel satisfied, but a little silly. If you go into a not-so-reliable shop, you will probably be sold a bargain, and bargains in liquor, like bargains in clothes, are only for Those Who Know. While you are still learning, never buy anything but the best. (This is not a bad rule to stick to through life.) If you don't know the best, ask a man who does and memorize the names of two or three brands of each kind of liquor. If the shop hasn't got these, go to another. And buy in quantity, as men usually do, instead of following the feminine, more expensive habit of getting a bottle at a time. Incidentally, remember that sherry that came from Spain by way of England is usually the safest, and get fairly dry, but not the dryest. Very dry sherry is something that most people drink because they have heard that it was chic and not because they like it.

FOUR STANDBYS

Having bought the ingredients, there is still the matter of mixing them. It is possible to accomplish this by holding the book with the recipe in one hand and shaking up a cocktail with the other, and this is much better than using your imagination, but it's inefficient and inconvenient. Anybody ought to be able to master the standard recipes for Martinis, Manhattans, Old-Fashioneds, and perhaps a Whisky Sour—which is a popular pick-me-up. Having mastered them, do not try to improve them. You can't. And don't think, now and then, that it would be nice to have a little variety; your guests won't agree with you. Worse, even, than the woman who puts marshmallows in a salad is the woman who goes in for fancy cocktails.

Here are the recipes for the four drinks suggested:

MARTINIS

1 part gin
¼ part Italian Vermouth
¼ part French Vermouth
A twist of lemon-peel
Stir these instead of shaking them and serve with a pitted, unstuffed olive in each glass.

MANHATTANS

1 part rye
½ part Italian Vermouth
A dash of bitters
Shake these and serve with a cherry, with a stem, in each glass.

OLD-FASHIONEDS

Put a small lump of sugar in each glass, add a dash of bitters and a few drops of water, and crush well with a muddler. Add a jigger of rye (or Bourbon), a stick of pineapple, a thin slice of orange, and a maraschino cherry. Add ice.

WHISKY SOUR

The juice of half a lemon
One teaspoonful of sugar
One jigger of rye
Add ice and top off with a cherry

Serve any of these four before meals, and high-balls afterwards. If the meal is luncheon, however, more people will take sherry than cocktails, and sherry is also smart—and increasingly popular—served before dinner.

While the few drinks suggested include almost everybody's favourite, you will always have guests with violent theories about what is good for them—and you. The two largest schools are the No-Sugar-with-Alcohol and the Never-Mix-Fruit-Juice-and-Alcohol. Leave out the lump of sugar in Old-Fashioneds for the first, and don't serve Old-Fashioneds to the second. For all other drink-dieters, Scotch and soda or Scotch and water is the answer.

Equipment is important, this being a place where feminine fanciness is out of place, but prevalent. Have good, plain, glass shakers, including a special one for stirring Martinis instead of shaking them. For this, have a professional (Continued on page 146)

Dominating
THE OUTDOOR SCENE



ANGORA CAMEL HAIR
BY Stroock

New this season! A Stroock achievement you will hear more of as Spring advances. For Angora Camel Hair combines weightless warmth and unusual fashion interest for year 'round wear. It has the same rare insulative qualities as the original Stroock Camel Hair. A superb fabric resulting from the blending of the soft under down of the camel with a bit of angora rabbit hair.

The coat at left with its youthful collar and paneled stitching—and the Victorian reefer in navy blue at the right—are striking examples of the smart fashions available in this new and aristocratic weave.

LORD & TAYLOR, *New York City;* MARSHALL FIELD & CO., *Chicago;*
I. MAGNIN & CO., *California; and other leading stores*
or write directly to Grossman & Spiegel, 512 Seventh Avenue, New York



"Weekender" by Stetson...smart en route...equally smart with different clothes throughout your stay. Stetson Hats are shown at stores of fashion everywhere. John B. Stetson Company, 358 Fifth Avenue, New York City.

STETSON HATS



IN SHOPS EVERYWHERE

• The mauve chambray blouse, right, pleated in front, is nice with this plaid skirt • You'll find the models on this page in shops throughout the country. If you have any difficulty locating them, write to Vogue's Information Service



LORD AND TAYLOR



SAKS-FIFTH AVENUE

• Wear an oatmeal and red and blue plaid jacket, add a blue tweed skirt; you have the plaid-and-plain duo that spells spring. Then add a putty felt hat, blue-banded, after Descat; Blum's doeskin gloves; a Nat Lewis doeskin bag with a hook-and-eye



• Perennial as snowdrops, and as refreshing—the classic white silk blouse, better than ever before to wear with your mannish spring suit. This one is beautifully made, flawlessly fitted, with a row of pearl buttons and a small, neat monogram

NELSON BONWIT TELLER

STOP-OVER IN SIAM

A SMALL nation, Siam, solidly wedged in between Burma and French Indo-China. But Bangkok, its rakish little capital, is only twenty-five miles up a winding river from the Gulf of Siam, which is actually an arm of the South China Sea, and already it is becoming one of the more important trade centres of the Orient.

Nevertheless, I venture to say that you will be rather surprised when you find that Bangkok has not one, but five amazingly modern hotels. The Phya Thai Palace, which at one time was a royal palace, is very swank, but it is still much more like a palace than a hotel. Then there are the Europe Hotel, the Radjhani, the Oriental—which is the oldest hotel in the city—and lastly, the Royal, which you will probably prefer, because it is not only marvellously comfortable and cool, but very conveniently situated.

BEFORE TIFFIN

As soon as you are settled, begin your sightseeing, because there are so many things to be done. The first, of course, will be a visit to the Grand Palace, which is a curious walled town about the size of Radio City. In here are the Ministry of War, the Royal Elephant Stables, the Ministry of the Royal Household, the Chakri Palace, and several other appendages to the Royal Residence. The Chakri Palace, which is utterly unique, is of white stucco, done in the manner of the Italian Renaissance, but absurdly topped with a roof that is blithely and unmistakably Siamese. In this fantastic, but by no means unattractive edifice, is the Royal Mausoleum, where, in golden urns, the bones of His Majesty's predecessors repose. Then you must see Siam's most celebrated *wat*, the shining golden temple of the Emerald Buddha. Siam is a Buddhist nation, and this fragile image of Buddha is—and justifiably—one of its most prized possessions. It is about twelve inches high and eight inches wide, and close observers claim that it is cut from a single piece of clear, transparent jasper. It was brought from India long ago, and Siam, a wistful nation, has provided it with three changes of clothing, all exquisitely jewelled, which are worn respectively during the rainy, the cold, and the hot seasons.

By this time, probably, you will be ready for luncheon, or tiffin as it is called in the East, so have your 'ricksha boy take you to the Occidental, as it is one of Bangkok's favourite haunts for tiffin. But, before we forget, we must remind you not to succumb to the cool temptation of the watermelon, which you will undoubtedly find on the menu. That august member of the cucumber family absorbs the moisture from the ground, and Oriental soil being, perhaps, not all it should, you are likely to come to grief.

After tiffin, a siesta, and then downtown to shop. Siamese cats and Bangkok hats are difficult to find, but the city is replete with good specimens of the native zircon, and, in any of the numerous pawn-shops on the Ban Moh Road, extraordinary pieces of hand-wrought silver can be bought for the paltry price of a can of Flit. And for the perfect solution to that what-to-bring-Great-Aunt-Mathilda problem, we suggest that you corner the market on tear-bottles. These diminutive flagons, which our guide informed us are used at Siamese funerals by mourners to catch their tears, are often very lovely. Of milk-white jade or bizarrely cut crystal, the tear-bottles make enchanting perfume bottles, and you can buy a half-dozen for a handful of ticals.

TEA AND ACTIVITIES

And now, since it must be tea-time and to prove to you that we are not utterly Baedekerish in our suggestions—, we would remind you that, for teas-for-two, there was never a more enchanting rendezvous than the lovely little gardens surrounding the Phya Thai Palace.

After dinner at the Royal or the Occidental, run out to one of the royal parks, where the boxing-matches are staged. Boxing is the favourite sport of the nation, but, in Siam, it is no gentle art, as contestants are permitted to amuse themselves at will, and, actually, everything except biting is in order. However, it is an odd performance, and one you will not want to miss.

Early the next morning, have the concierge at the hotel rent a motor-launch for you for a few hours to explore the canals, or *klongs*, as they are called in Siam. You will find them teeming with the queerest traffic you have ever seen: travelling cooks who, at a moment's notice, will serve you with a complete native meal cooked on charcoal stoves that are part of their outlandish craft; barges laden with coal; sampans top-heavy with brilliantly coloured tropical fruits; and, most amazing of all, itinerant postmen delivering the morning mail to families who live on the banks of the *klongs* and in the fantastic floating houses on the river. It leaves you bewildered, this curious river life, especially when you stop a moment to realize that here, as in China, it is not unusual for families to spend their entire lives on these boats. And in the main stream, you can see ships from all over the world, loading teak for Europe and America. It is all a startling glimpse of a strange and not unlovely world, and you will find it utterly fascinating to see.

ON TO THE RACES

However, enough of this, because by now it is time for tiffin, and after that you must visit the Snake Farm, which is one of the most famous in the world; and then, as a pleasant respite, go up to the Royal Bangkok Sports Club to watch the horse-racing. But go by 'ricksha, so you can have a nice, unhurried glimpse of Bangkok on the way.

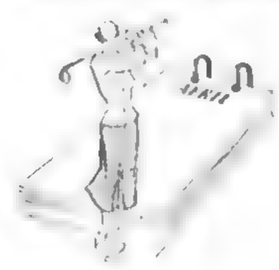
But alas! Gone forever are the strange pontooned dwellings that once lined Sathorn Road. They have long since given way to little villas and to dimpling country cottages, but even we, regretful as we are, must admit that the effect is not unpleasing. And even the elephants that once romped on New Road are now but a lingering legend. (Continued on page 147)

THE Cashmere CALENDAR FOR Spring



In March you'll wear a pink Cashmere sweater as a blouse with your new spring suit. In April you will probably play your first eighteen holes in a tweed skirt and blue Cashmere twin sweaters. In May you will wear a short-sleeved maize Cashmere in the country and in June you will wear a white Cashmere cardigan at the beach.

Additional colors: Natural, Oxford, Scotch Blue, Cherry, Apricot, Coral and Green.



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Style the figure to fit the styles

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Designed by Gwen Wakeling for Rosalind Russell in the 20th Century-Fox Production . . . *"It Had To Happen"*

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APPOINTMENT IN MAJORCA

MAJORCA, until very recently, was the forgotten, unspoiled daughter of the Mediterranean. Fame, fortune, and a foreign colony came to her late in life. That she remained unspoiled is something of a miracle, for in past ages the island had undergone some hardening experiences, beginning with brief affairs with Carthage, Greece, and Rome, then a long and faithful marriage to the Moor, a short flirtation with England, and the final liaison with Spain. A few years ago along came the Americans, who, without seeking her permission or the leave of her master, undertook the island's conquest.

The great American invasion of the twentieth century lasted for but a short time. But in its wake it left countless reminders of the interlude. So vital in the island's inner-life has been the effect of this rush-and-tumble courtship, that the American period must be given a place of importance next to that of the Moorish occupation.

Superficially, the Majorca foreign colony has returned to its former life and the Majorcans to theirs. But after you have arrived and presented your letters of introduction, you will see that the recent changes go deeper than you think.

COPA OR COCKTAILS

You will be visiting a settlement of permanent and seasonal residents on a little Mediterranean island, and you find yourself in El Terreno, a suburb of Palma and the centre of social gravity (where the accent falls on "social," not on "gravity"). There settled the first English visitors, and there the tempestuous American wave left its most astounding changes. Terreno, until recent years, slumbered peacefully as befits a Latin community. The implacable sun beat down on barren *plazas* and steeply terraced streets, changeless scenes of the contented people. But to-day the old Terreno peeps shyly from behind a façade of innovation.

The old and the new have not intermingled; the last has merely been superimposed upon the first. There are those who wonder if the mucilage will hold. The result of this juxtaposition of the modern and the ancient is a kind of variety show back-drop. Smart women who might have stepped out of a country club or off the beach at Cannes make up the brilliant foreground, chatting beside stream-lined roadsters or sipping iced drinks as they loll on the terraces of their handsome subtropical villas. All this colour and gaiety is in striking contrast with the sombre Majorcan background of weary black-clad peasants returning after a day's work, their tiny donkeys piled with branches of pine.

These peasants, as has been their ancient custom, stop in the little *Plaza Comila* for a refreshing *copa*. And as they stand in the *plaza* they look with simple amazement on Tito's. This is a night-club named after the charming Italian singer who, soon after bestowing his name and gracious smile on the enterprise, left the island for new fields. He left in the old *plaza* a night-club that has served to emphasize the coming of the foreigner to Majorca. Tito's is housed in an old residence; the garden is gone, and in its place stands a new and carefully tinted false façade. The interior décor is that of a small London night-club. Indirect lighting, a small semicircular bar, and a tiny floor are combined with a loud Negro orchestra and its authentic American jazz to create both boisterous gaiety and intimacy. Tito's variety of spontaneous entertainment seems to amuse the same people all the time. Dress is a personal problem with widely divergent solutions. Smart evening gowns, a week from London and Paris openings, are there for occasional evenings. The place is clearly a bright spot, brightest after the bridge games and the housewarmings. While some of the more amusing people on the island have been known to forswear Tito's forever, some have sworn eternal allegiance. Granted its jazz and its façade, Tito's fails to engender any real self-production.

PICCADILLY MEMOIR

There was once a little bar on the corner of the *Calle Belver* that managed to produce something all its own. This bar was then known as the International; to-day, it is the Piccadilly. Candle-light is still the only lighting, the same comfortable and dim corners and the same personal bar remain, but the International is no more. This bar was in reality a club. Strangers, seeing the curtained doors and peeking into the dim interior, where slim and robust figures were gently and intimately laughing and talking in some half-visible corner, were apt to feel intrusive and to refrain from entering. If they did enter and failed to be accepted by the Internationalists as kindred spirits or to be won over by the place itself, they never repeated their visit to the bar. The bar's own members carried its name into every morning's conversation, where the drama of the night before was a never-ending source of comment. There are still a few regulars who go for their apéritifs, but the long nights are no more, and the corner, adorned with the new front and the charming straw-covered terrace, is quiet again.

PARADISE FOR POLYGLOTS

If you walk to the other end of El Terreno, you will find a hotel that admits to being the smallest hotel with the largest garden on the island. During the spring and summer, the garden hears the swing of dance music, and the little bar that faces the *Avenida 14 de Abril* is almost deserted. But during the season, from January to May, this bar is the popular meeting-place for after-dinner coffee, or the dreary day's hot grog. The Turkey Bar is one of the suburb's first bars for foreigners. It admits of no nationality, boasts that its clients represent the globe, and displays the flags of all nations. German blondes and their stout young countrymen are the most regular patrons, and the music is furnished by a German pianist fresh from the Fatherland. The Turkey Bar is the place for quiet conversation, for beer and a late coffee. On gala nights, the pianist has his assistants, and the crowd is (Continued on page 148)



OVER 400 SHOPS ARE FEATURING THIS JACKET FROCK

(See page 12)

in Navy and White at $29.75

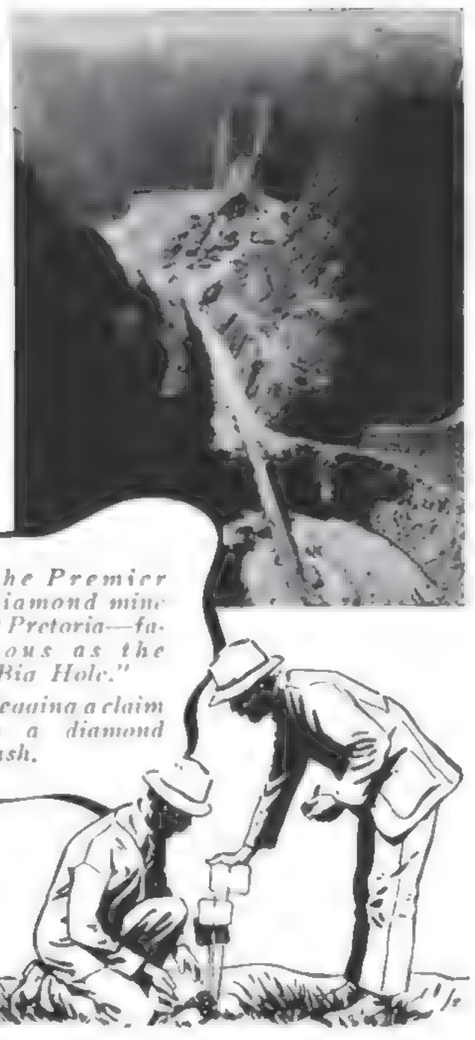
Below is a partial list of cities where it can be obtained.

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THE LUXURY YARN DUPONT RAYON ACELE OF FASHION

The home of
The JONKERS DIAMOND



The Premier Diamond mine at Pretoria—famous as the "Big Hole."

Peggina a claim in a diamond rush.

THE drama of diamonds seething with human passions, has its mainsprings in South Africa—notably Kimberley, the "Valley of Diamonds", and the Premier Mine, or "Big Hole", at Pretoria.

Since 1867, when a traveler first found a farmer's children playing with "shining stones", South Africa has produced 6½ tons of the precious gems, including the "Star of South Africa", the celebrated "Cullinan", and the latest sensational find at Beynestpoort, the 726-carat Jonkers.

From various sources and by different methods has come this stream of sparkling gems—from primitive diggings on alluvial fields and dried up river beds, from open quarries, and by modern "pipe" mining, with its scientific processes to separate the diamonds from the soil—all fascinating to the visitor!

And South Africa has other thrills and joys for the traveler—Victoria Falls, the Zimbabwe Ruins, the Kruger National Park; the Cango Caves, and many more—besides beautiful cities and gay seaside resorts; comfortable transportation, delightful climate, and charming hospitality.

• Plan now to take the glorious SOUTH AFRICAN tour, including a visit to The *"Empire Exposition"* at Johannesburg in September, coinciding with the fiftieth anniversary of the "CITY OF GOLD."

SOUTH AFRICA

For full information call at or write to THOS. COOK & SON—WAGONS-LITS, INC., 587-V Fifth Ave., New York, N. Y., or any of their branch offices; or any of the other leading tourist and travel agencies throughout the world.

SOCIETY

(CONTINUED FROM PAGE 136)

CLEVELAND

McCarrens-Alexander—On January 8, Mr. Arthur Dennis McCarrens, son of Mr. and Mrs. John S. McCarrens, and Miss Constance Alexander, daughter of the late Henry M. Alexander and Mrs. Alexander.

FALL RIVER

Stropp-Almy—On January 18, Mr. Edward Kellard Stropp, son of Mr. and Mrs. Leon E. Stropp, of South Orange, New Jersey, and Miss Marion Almy, daughter of Mr. and Mrs. Frank S. Almy, of Fall River, Massachusetts.

FLINT, MICHIGAN

Love-Atwood—On January 4, Mr. Walter Perry Love, son of Mr. and Mrs. Earl Love, and Miss Helen Adeline Atwood, daughter of Mr. and Mrs. Edwin Wood Atwood.

MEMPHIS

Blackburn-Morrow—On January 11, Mr. Robert D. Blackburn, of Memphis, Tennessee, and Mrs. Mildred Banks Morrow, daughter of Mrs. George Banks, of Hernando, Mississippi.

PHILADELPHIA

Butcher-Lee—On January 8, in Old Saint David's Church, Radnor, Pennsylvania, Mr. Howard Butcher, third, son of Mr. and Mrs. Howard Butcher, junior, of Ardmore, Pennsylvania, and Mrs. Elizabeth McBee Lee, daughter of the Reverend Crosswell McBee and Mrs. McBee, of Devon, Pennsylvania.

Dechert-Ross—On February 21, in the Church of Saint-Martin's-in-the-Field, Mr. Philip Dechert, son of the late Henry Taylor Dechert and Mrs. Dechert, of Philadelphia, Pennsylvania, and Miss Anne Lewis Ross, daughter of the late Henry A. Ross and Mrs. Ross, of Chestnut Hill, Philadelphia.

READING

Quereau-Frame—On January 10, Dr. James Van Dyke Quereau, son of Mr. and Mrs. Harrison Quereau, and Miss Marcia Rick Frame, daughter of the late John M. Frame and Mrs. Frame.

SPOKANE

Penn-Gray—On January 11, in the Church of the Heavenly Rest, New York, Mr. Edrington Spencer Penn, son of Mrs. Charles Ashby Penn, of Reidsville, North Carolina, and New York, and Miss Katherine Gray, daughter of Mr. and Mrs. John Pinkham Gray, of Cœur d'Alene, Idaho.

SYRACUSE

Morton-Link—On January 22, Mr. William Gilbert Morton, son of Mr. and Mrs. Albert Irving Morton, of Fulton, New York, and Miss Barbara Link, daughter of Mrs. M. Crouse Klock.

TORONTO, ONTARIO

Beatty-Smith—On January 16, in the Church of the Redeemer, Mr. William Lee Beatty, son of the late H. W. Beatty and Mrs. Beatty, and Miss Elizabeth Sandford Smith, daughter of Colonel Sandford Smith and Mrs. Smith.

Digby-Kingstone—On January 8, in Saint George's Church, London, England, Mr. Simon Wingfield Digby, son of Colonel Wingfield Digby, D.S.O., and Mrs. Digby, of Sherborne Castle, Dorset, and Coleshill House, Warwickshire, England, and Miss Kathleen Elizabeth Kingstone, daughter of Mr. Justice Kingstone and Mrs. Kingstone, of St. Catherine's, Ontario.

Hay-Booth—On February 11, in Saint Andrew's Church, Mr. John Strathearn Hay, son of Mrs. John Dunlop Hay, and Miss Evelyn Lowndes Booth, daughter of Mrs. Hiram Jasper Dingman.

Magee-Johnston—On January 4, in St. Paul's Chapel, Mr. Jack W. Magee, son of Mr. and Mrs. W. W. Magee, and Miss Winnifred Mary Johnston, daughter of the late H. B. Johnston and Mrs. Johnston.

TUPELO, MISSISSIPPI

Finigan-Mac Leod—On January 11, in Saint James Church, Mr. Herold James Finigan, son of Mrs. Allyce Moore Finigan, of Seattle, Washington, and Beverly Hills, California, and Miss Margaret Laughead Mac Leod, daughter of Captain Hugh Donald Mac Leod and Mrs. Mac Leod, of Cleveland and Ashtabula, Ohio.

WASHINGTON, D. C.

Mason-Randolph—On December 26, Mr. William Beverley Mason, junior, son of Dr. William Beverley Mason and Mrs. Mason, of Washington, D. C., and Miss Dorothy Willing Randolph, daughter of Dr. Archibald Cary Randolph and Mrs. Randolph, of Upperville, Virginia.

NEW. CREAM. MASCARA



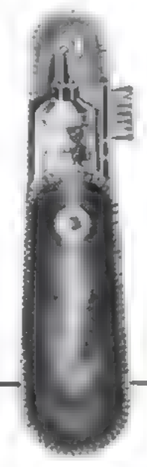
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Now . . . the effect you have always wanted to achieve with mascara is actually possible. Accentuated length of lashes, darkness and a coaxing curl without even a hint of artificiality—without beadiness—without making your lashes brittle. Simply whisk a bit of creamy TATTOO over your lashes and they instantly appear to be twice their real length and you can be sure that neither tears nor rain will cause a smudge. Ready for use. No water needed. Can't smart. Harmless. TATTOO your lashes and you'll never go back to old-fashioned mascara again. Complete with brush in smart, rubber-lined satin vanity . . . at all of the best department stores.

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BLACK
BROWN
BLUE

50¢



TATTOO CREAM MASCARA

VOLUPTÉ



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Volupté, 347 Fifth Avenue, New York

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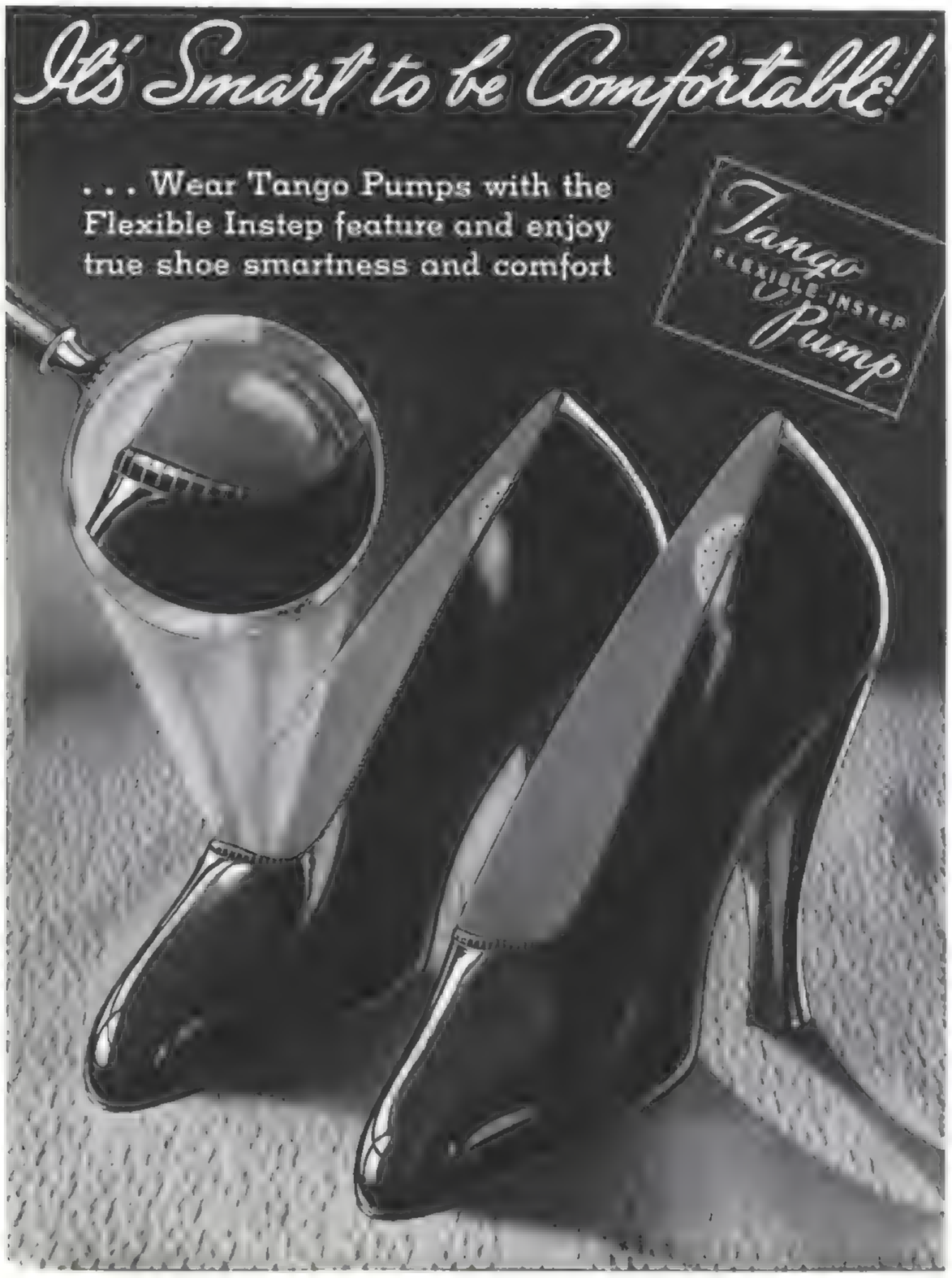


SWEET STRANDS of softest cashmere! — The new Braemar sweaters from Scotland are here. Full-fashioned, these famous Scotch twins come in turquoise, white, natural, Jack Rose. Cardigan, $18.75. Pullover, $15.00.

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BRAEMAR



LIQUOR LORE

(Continued from page 141) strainer —one of those with a coil of wire on the outside. (And always be sure that you stir the Martinis till they are really cold.) Have a jigger and use it. Good cocktails are seldom made by guesswork. Have, also, a wooden muddler for making Old-Fashioneds and a shaker top on the bitters bottle. And simple, sturdy glasses of at least three types—high-ball, cocktail, and Old-Fashioned. Have a large, firm tray and train your maid to arrange high-ball equipment on it, to be left in the living-room after dinner. Train her, also, to take cubes of ice out of the trays and leave them in the refrigerator in a silver bowl on nights when you may want drinks after the theatre. Ice is one of the problems of life that no woman in an evening dress should have to cope with, and not all men are so handy about it, either.

The study of wine is another story and one that even convivial ladies don't need to go into unless they want to. Plenty of American men don't know it. If you do want to go into it, learn the name and year of one good red wine and one white one, and learn exactly when to serve which—that is, with what meats and fish. As for liqueurs, a good rule is to avoid sticky, too-sweet, pretty-coloured ones. A good brandy is safe, but be sure that it is a good one—which does not necessarily mean the most expensive variety that you can purchase.

Finally, there is the matter of drinking itself. Learn what drinks you like and which ones agree with you and stick to them. Never mix gin and whisky drinks. And, above all, remember that enough for a lady comes just a little sooner than enough for a man.

M. H.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mrs. M. K. L.: I shall greatly appreciate any information that you can give me about the correct clothes for a house-man who does all the work in a small country house.

Ans.: The morning costume for a man who does all the work consists of black trousers, a black mohair coat, a white shirt, a double collar, and a black tie. In the afternoon, a white linen jacket is substituted for the mohair coat. Socks and shoes should be black, and rubber heels are advisable. It is an excellent idea, also, to supply large white chef's aprons to be worn in the kitchen, and large blue-and-white striped butler's aprons to be worn for any work apt to be harder on aprons —such as brass and silver cleaning.

Mrs. B. L. T.: I am planning to wear a navy-blue tailored suit from last season, through the coming spring. Can you suggest several sets of accessories which will give it variety and a new look?

Ans.: With your navy-blue suit, you might wear a simply tailored navy-blue chiffon blouse, a boutonnière of purple violets, a heavy purple satin scarf (either plain or with a rose band), navy-blue calf or Bucko shoes with the new medium-low heels and perhaps with broad straps, navy-blue doeskin pull-on gloves, a navy-blue felt sailor hat with a rose coloured band, and a navy-blue calfskin bag with a handle.

For variety, a second group of accessories might include a white flannel waistcoat with red checks or stripes, a navy-blue felt hat of the beret type, white doeskin gloves, navy-blue shoes (the same ones suggested for the first group of accessories), and, as a final accent, a red morocco pouch bag with a squared bottom.

A third group of accessories that would be equally smart would include calfskin shoes, bag, and capeskin gloves in a terra-cotta shade, a navy-blue linen blouse, a navy-blue straw hat with a veil, and an eight-strand pearl bead necklace.

Mrs. C. B. P.: Will you please suggest a menu for a breakfast at which there will be about a dozen guests? The breakfast will be held at a country house in the South, in March, and I plan to serve it on the terrace.

Ans.: You might start the breakfast with chilled melon and have, in addition, pitchers of orange-juice and tomato-juice. For the next course, in addition to coffee, tea, toast, and hot muffins, we suggest that you have two hot dishes—such as kidney sauté, small codfish cakes, chicken livers, sausages, or scrambled eggs with grilled tomatoes. Jars of marmalade, strawberry or blackberry jam, or strained honey would complete an excellent breakfast.



Spring is the most delightful time of year on a Montana-Wyoming Dude Ranch. The weather is ideal, the snow-capped mountains are at their best, the early wild flowers are blooming in profusion and fishing is excellent. June is spring roundup time on the cattle ranches.

Plan to visit a Rocky Mountain Dude Ranch in late May, early June, or some time this summer! Tell us the kind of ranch you wish to visit; we'll help you select one to your liking.

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YELLOWSTONE PARK LINE

The Ranch Country is served by Northern Pacific's fine Transcontinental train, the

Air-Conditioned, Roller-Bearing

NORTH COAST LIMITED

SIAM STOP-OVER

(Continued from page 143) To-day, you see smart-looking women, in frocks from Chanel and Vionnet, driving their Chryslers, their Buicks, and their Sunbeams along New Road on their way to the races at Sports Club.

BANGKOK BATH

And then, after the races and a long gin fizz, you will want to go back to your hotel and have a brief, but cooling dipper bath before dinner. And in case you are not acquainted with dipper bathing, let me explain: In certain parts of the Orient, and especially all through Siam, it is quite customary to find your bathroom equipped with one of these, rather than with a bathtub. A dipper bath is a vast pottery jug about four feet high, filled, as a rule, with cold water. Somewhere near it there is always a small tin dipper with a very long handle. The method of procedure is to remove all your clothes, fill the dipper with water from the jug, and pour it over you.

At the Royal Hotel at Bangkok, an amusing story is told of an elderly American woman who, not versed in the art of dipper bathing, immersed herself completely in the pottery jug, thereby not only spoiling a week's supply of water, but experiencing considerable difficulty in extricating her rather ample self.

Somehow or other, on your last night in Bangkok—as a grand finale—you must manage to be invited to one of the charming dances given out-of-doors so frequently during the dry season. See for yourself the shining teakwood dance floor, the bronzed, white-jacketed men, the slim, willow-like girls, and their gaily coloured frocks whose crisp rustling mingles with the sobbing notes of a Philippine orchestra and the strange noises of native life that are wafted up from a near-by *klong*. Wander over to the long American bar, with its cool cargo of champagne sec and caviar; and, while you're drinking, look just above the chimney of the American Legation, at the moon, all dressed up in bright orange for the occasion and seeming mad as a hatter up there, with no one but a million pale and prudent little stars to keep him company on such a night as this.

CENTRAL HAVEN

But really, it isn't only the gay young people who adore Bangkok, for even that nomadic mortal, the round-the-world traveller, seems to be strangely at peace here. Perhaps because, after all, he knows that Singapore is within such easy travelling distance. Angkor-Vat and Saigon are just around the corner, and even London is only eight flying days away!

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LEATHER SHOCKING TALES

(Continued from page 139) Congressmen have been leather dealers, and the first man to be elected to public office in New York was a tanner. He got the job of dock master, and it is said he didn't want it.

They all feel nicely set up at the achievement of any one in the clan. On the publication of Lucius Beebe's recent book, *Boston, and the Boston Legend*, The Leather Manufacturer printed a review between their forecast of shoe styles and the question-and-answer department for perplexed tanners, adding the notation that "Mr. Beebe's family have been tanners and leather manufacturers for more than half a century."

Their special pride is the durability of leather, but even the most loyal were surprised a few years ago to find that several hides in an overlooked vat in Boston were good after eighty years. Last year, a number of bales of leather were salvaged from a sunken ship and, after seventeen years under water, sold for very little less than the regular market price.

Many of the merchants quote Hamlet's conversation with the grave-digger:

"How long will a man lie i' the earth ere he rot?"

"If he be not rotten before he die . . . he will last you some eight or nine year; a tanner will last you nine year."

"Why he more than another?"

"Why, sir, his hide is so tanned with his trade that he will keep out water a great while."

And that is not as fantastic as it sounds. A great many men who work in tanneries have tanned their own skins from the dripping of the wet hides as they carry them close to their bodies. One tanner, who had been bitten by a mad dog, had three hypodermic needles broken on the tough skin of his abdomen before one could be inserted.

APPOINTMENT IN MAJORCA

(Continued from page 144) more English. Informality remains the note at this bar; one's escort may appear in anything from dinner-jacket to flannel trousers and a pull-over.

The Shorts, father, daughter, and son, were among the first to come from England to Majorca. They founded several businesses in Majorca, the most important being their pure English Tea-Room in El Terreno. This establishment has become an institution, much like Lena's Bar in Palma. Short's in Terreno is an oasis in the desert of Spanish tea-ignorance. The scones are reliable, the atmosphere proper for their consumption. The large room is saved from bareness by a pleasant open fire and an old clock, the first to warm and the second to warn the guests. The retired colonials and inevitable colonels have always been satisfied in Short's, and have made the tea-room a daily habit. So utterly apart is this English institution that the bright glare of the *Avenida* seems a bit improper.

Nine parties out of ten on the island are cocktail or tea-parties, and the tenth is usually a housewarming. There are numerous occasions for the latter type of celebration, either the change of residence or the change of ménage being sufficient reason for inviting one's friends for a "warming." The cocktail party or the tea, which eventually amounts to the same thing, comes in infinite varieties. The colonists have divided into self-contained groups starting with the inner circle, the portals of which are guarded by an imposing duchess and a dignified naval commander, retired, and ending with those polyglot gatherings in the gleaming white villas of the new hostesses. There are Bohemian evenings among the young painters and poets of Genova, and modernistic nights with the Cala Ratjadites and the colony in Pollensa and Sóller.

What keeps the foreign colony going in Majorca is, of course, what keeps the island alive—the lovely, wonderful, hot sun, that creature of the Balearics and mate of the *clima ideal*.

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MEXICAN SPÉCIALITÉS

BY MARION LAY

DOWN in Old Mexico, sweets were arranged on a long table in the drawing-room to be discussed and exclaimed over before they were actually eaten. Most of them in those days were ordered from convents of which the family were patrons. The little sweets: sighs-of-nuns, sweet-potato-and-pineapple, fruit cheese of Morelia, Celaya milk sweets, honey *turrons*, white and golden *cocadas*, fresh cocoanut *dulces*, curd dishes of Zamora, corn pastry, and almond-paste delicacies are now brought to the dinner-table.

The nuns of the Santa Clara convent in Puebla enshrined themselves in a nation's memory with a sweet that they created: The recipe is given here:

DULCES DE CAMOTE

1 pineapple
2 pounds of white or yellow sweet potatoes (*camotes*)
3 yolks of eggs Sugar

Peel and grind fine the pineapple. Boil the sweet potatoes until soft. Peel them and mash them with the pineapple. Weigh the mixture and add an equal weight of sugar. Boil on a slow fire, stirring constantly, for fifteen minutes, adding the beaten egg yolks three minutes before removing from heat. Pat into a loaf, on a platter, and garnish with sweet toasted almonds.

PEARS OF THE CARMELITES

1 dozen cooking pears
2 pounds of sugar
½ pound of blanched almonds
1 cup of sweet clotted cream

Peel and core the little pears. Plunge them in cold water to prevent discoloration. Boil half an hour. Add the sugar. Boil again until semitransparent and the syrup quite thick. Remove the pears to a platter. To the syrup, add a finely ground paste of the almonds and the clotted cream. Boil over a slow fire, stirring constantly until the bottom of the pan can easily be seen. Cover the pears with this syrup. Allow to cool. Sprinkle with powdered sugar and brown on top.

COCADA DORADA

1 large cocoanut
1 pound of sugar
Yolks of 6 eggs
3 tablespoonfuls of powdered sugar

Draw the milk from the cocoanut by piercing a hole in the top with a blunt instrument. Then break the nut with a hammer and cut up into pieces. Peel it well and grate it very fine. Make a thin syrup of the sugar and cocoanut milk. Add the grated meat and boil until the meat is quite transparent. This usually takes ten minutes, stirring constantly. Add the yolks beaten to a froth. Boil for another ten minutes, stirring vigorously. Pour into a flat dish; cool. Sift a layer of powdered sugar and pass a hot iron over the surface until it is nicely browned.

YELLOW SQUASH MORLOTE

½ large ripe yellow squash (Hubbard)
3 eggs
2 ounces of citron or candied *biznaga* cactus
3 ounces of shelled pine-nuts (*piñones*)
1 tablespoonful of butter
1 tablespoonful of sugar

Cut the squash into small squares and boil until tender. Drain and peel. Beat the whites of the eggs very stiff and, little by little, mix in the yolks, beating constantly. Mash the squash with the egg. Add the sugar, chopped *biznaga* cactus or citron, and the pine-nuts. Mix well. Butter an earthen casserole. Bake the mixture in a moderate oven until it browns on top.

CABBAGE POBLANO

2 small red cabbages
¼ pound of butter
1 cupful of red wine (*vino rioja*)
1 cupful of beef or chicken broth
Salt and pepper to taste

Cut up the cabbages and put them in a double-boiler to steam for twenty minutes, tightly covered, in their own juices. Add the broth and the wine. Cook until the cabbage is permeated with broth and wine flavours. Season.

SQUASH FLOWER RELISH

100 squash blossoms
2 onions 2 tomatoes
1 pint of heavy-clotted cream

Stem the squash flowers and chop them fine. Fry the squash for five minutes with the peeled and chopped tomatoes and the finely chopped onions. Add a little water and salt and let the mixture simmer until tender. Serve in a sauce-boat with a pitcher of clotted cream. Mexicans pour the relish over tortillas.



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THE READER WRITES

READERS' reactions are a tonic to us. Whether they're complimentary or critical in nature, we like them. The complimentary letters make us pleased as Punch. The critical ones engender a dogged determination in us to please you next time. As for suggestions such as Mrs. E. E. M. gives us below, we're both interested and grateful. Write to us, won't you?

Dear Mrs. Jones:

What a pleasure to read your "Holiday Dance" (in the November 15 Vogue). It should be broadcast and copied by every newspaper and periodical. I wish you had published it sooner, and written several more articles on the same subject prior to the Christmas holidays.

My son, who has now attained the great dignity of being a college senior, and my daughter—"sweet" seventeen—, who is a college freshman, received innumerable invitations for holiday parties. For three hundred and fifty days of the year, they are really nice youngsters; but they became ill-mannered, grouchy, inconsiderate, and a complete nuisance. My servants endured in silence, making up rooms in the afternoon, answering the phone, carrying trays at odd hours, emptying ash-trays, et cetera. My husband and I caught a glimpse of pyjamaed children, full evening-dress sophisticates, or casual, bored apers of their elders. We became a household of strangers—more like a commercial hotel. The words, "stuck," "lemon," "flop," "soused," were heard over the phone and at our rare family meals.

My son accepted three and four invitations for the same evening; my daughter seemed always to need breakfast at Childs'. Young men in tails whom I had never met arrived as escorts for my daughter (then sixteen years old). Punctuality seemed a word never to be applied to any engagement. And did they have a good time? No, no, no! They were bored, tired, overexcited. The money spent on their various parties represented a small fortune. The manners of the young people were a disgrace to so-called breeding.

It is certainly time something was done to correct these conditions.

Reader ...

Dear Editors:

Why, oh why, do you not realize that many women are over fifty and pear-shaped? I should appreciate, and so should many, many others, a new department in your magazine for the frankly elderly woman who wants to be dignified and suitably dressed.

The older a woman gets, the more difficult it is to find the right clothes. We are not on the shelf just because we are grandmothers.

I do plead most earnestly for a new department in your splendid magazine for the many elderly women who are still "clothes-conscious."

Sincerely,
Mrs. E. E. M.



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8. Menus
9. Wines and Liqueurs
10. Servants
11. Entertaining in the Daytime
12. Entertaining After Dark, Part I
13. Entertaining After Dark, Part II
14. Hospitality and the Country House
15. Travel
16. The Etiquette of Clubs and Sports
17. The Behavior of Children
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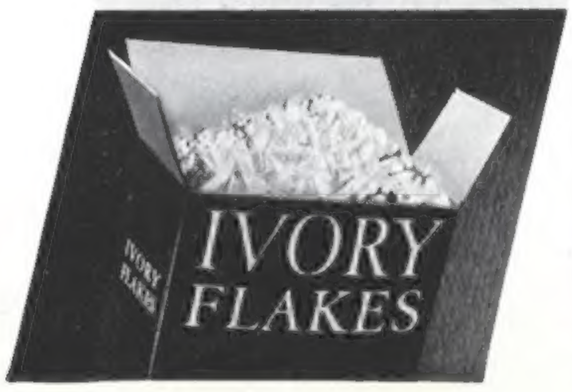
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LOVE NOTES

EVERY year, Italy draws to her shores new cohorts of American visitors. And, among these visitors, the female of the species predominates. To Rome, to Florence, to Capri and Brioni they flock, avid-eyed. They are avid for more than Art and cultchah. They want to meet Italian counts, Italian marchesi, perhaps a prince, or even an ordinary signor, so long as he has melting stewed-prune eyes and a hand-kissing technique. They have heard a lot about these Latin lovers. And they come from America, and they want to be shown—in a perfectly nice way.

The question, however, always arises of how they are to communicate with their Italian admirers once they have acquired them. There is the eternal language of the eyes, which is rather overrated and often misleading. There are gestures, a pretty vague method of conveying one's meaning. There is the hit-or-miss exchange of broken French and English, unsatisfactory because, after a little while of mouthing simple nouns to even the most dashing young Venetian, one gets the sensation that one is talking to an imbecile, and all glamour is lost. It would certainly be pleasant to flirt in the language of d'Annunzio. But that involves learning Italian. This would take valuable time, and besides it is not really necessary.

The solution is to be found in the music-lessons of one's childhood. All those dreary hours spent before the piano when you would have preferred going coasting were not really in vain. You remember, of course, the italicized directions printed above the music you so laboriously read. They were in Italian. Properly employed, those familiar *pianissimos* and *adagios* form a perfectly adequate language, understood by all Italians. If you use them in a sense not strictly musical, that only gives them freshness and piquancy. Any ordinary situation encountered in the drawing-rooms and boudoirs of Italy can be coped with by women who have received a musical education. The glossary that follows explains more clearly than any description what can be done with memory and imagination.

I'm having a marvellous time....*Agitato*
I'm having a so-so time.....*Moderato*
The party's divine.....*Allegretto*
The man on my left's kind of effeminate .....*Falsetto*
Let's change the subject.....*Glissando*
The party's pretty slow.....*Lento*
I used to know him but that's all over .....*Requiem*
Aren't you a little conceited? .....*Sostenuto?*
I think you are sort of cute.....*Dolce*
I don't know you well enough—yet .....*Adagio*
You seem pretty full of pep.....*Vivo*
Here we are talking about love again .....*Ritornello*
Are you married?.....*Legato?*
You're single?.....*Staccato?*
All right, let's.....*Attacca subito*
Stop pinching me, keep talking .....*Basta pizzicato, con la voce*
I was just kidding you.....*Scherzando*
Please remember you're a gentleman .....*p....p....p....p*
You're putting your soul into it, aren't you?.....*Con anima*
Kiss me again.....*Da capo*
You don't love me as much as you used to.....*Calando*

N. H.

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628. Heinz. "The Heinz Book of Meat Cookery" is a practical little book that pictures and describes attractive meat, poultry and fish dishes, giving recipes and suggested menus. Send 10c or three Heinz labels. H. J. Heinz Co., Pittsburgh, Pa.

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631. Berkshire. A new little booklet—"How to be Happy with Your Hosiery"—tells all about the wear and care of sheer stockings. You may receive a copy free, on request. Berkshire Knitting Mills, Reading, Penna.

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the "Seventy-fifth"



Weaving in the shadow of the Andes near Cuzco, Peru

GRACE Line is a straight line . . . "the shortest distance between two points" . . . with winter at one end, summer at the other. *Because*, it's "June in January," south of the equator. Down where all the outdoor sports are at their bareheaded best, and Nature serves a sun-tan tonic before and after each meal. Down where the glory of old Spain dozes in century-old cities under cloudless skies, and twentieth-century gaiety sways to the rhumba under the Southern Cross.

Inca ruins, glorious as those of Egypt! Chilean lakes as lovely as any in the world! Smart centers of fashion, rivaling anything along the Riviera! This year it's South America, and the straight line is GRACE Line . . . straight down the seventy-fifth.

A straight line to economy, too, for the present rate of exchange extends your dollar unbelievably far in South America. And GRACE Line, backed by three quarters of a century of experience, offers you a weekly service of de luxe, first class, and cabin class ships. Consult your Travel Agent or GRACE Line, New York; Boston; Pittsburgh; Washington, D. C.; Chicago; San Francisco; Los Angeles; Seattle.

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GRACE LINE


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* RESULTS VERIFIED BY INDEPENDENT CHEMICAL LABORATORIES AND RESEARCH GROUPS